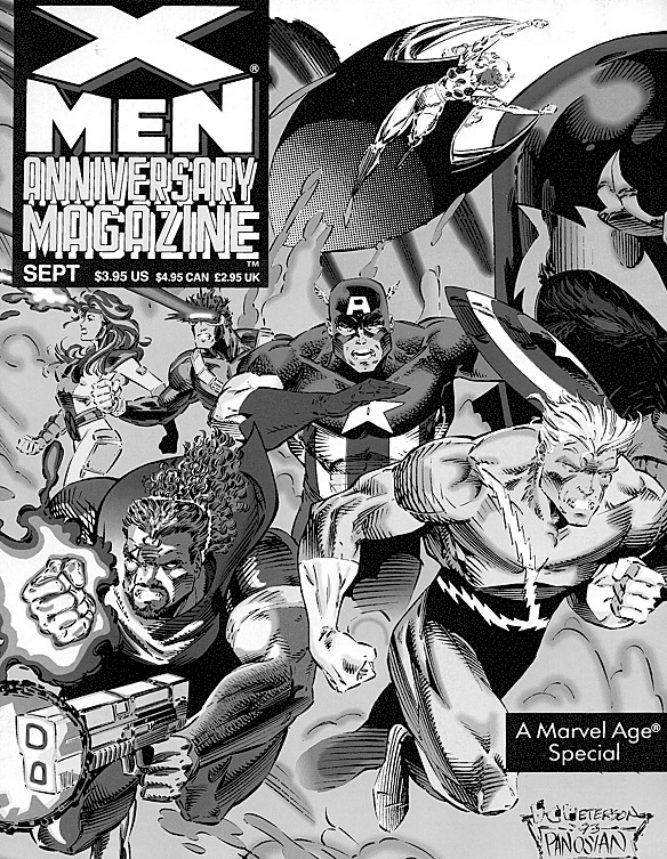


VISIT...

LANZAROTE
Caliente.COM

X MEN ANNIVERSARY MAGAZINE

SEPT \$3.95 US \$4.95 CAN £2.95 UK



A Marvel Age®
Special

JOHN ETTERSON
73
PANOSIAN

X-MEN 10TH ANNIVERSARY MAGAZINE

Tom DeFalco
Vice President, Editor in Chief
Mark Gruenwald
Senior Executive Editor
Carl Potts
Executive Editor, Marvel Epic
Bob Budiansky
Executive Editor, Special Projects

Steve Baffel
Editor

Lia Pelosi
Editorial Assistant

Joseph Caposacco
X-Magazine Designer

The design of this
issue is dedicated
to the memory of
MARYLISA S. CAPOSACCO
One Love One Life
You left too soon
Miss You Liss

Renée Witterstaetter
MARVEL AGE Colorist

Brandon Peterson
Dan Pasosian
Cover Artists

Bob Harris
Kelly Converse
Suzanne Gaffney
Lisa Patrick
X-Editors

Craig Anderson
Joe Andreani
Richard Ashford
Carl Batters
Tom Brevoort
Lynette Brue
Joey Cavalieri
Bobbie Chase
Hector Collazo
Chris Cooper
Kelly Converse
Don Cuddy
Don Daley
Tom Daming
Eric Fein
James Fielder
Danny Fierth
Jaye Gardner
Pat Garrahy
Glenn Greenberg
Glenn Herdling
Consulting Editors

John Romita
Art Director
Steve Geiger
Managing Art Director

Marie Jarvis
Michael Krueger
Nike Lackey
Spencer Lamm
John Leandowski
Carlos Lopez
Marc McLaurin
Hildy Menik
Matthew Morra
Sarra Mossott
Mindy Newell
Paulan Nicieza
Mark Powers
Michael Rockwitz
Evan Skolnick
Kevin Souther
Mort Todd
Rob Tokar
Tim Tushy
David Wohl
Nel Yonson

Scott Koblish
Kris Renkewitz
Walt Bill Wytke
The Builders

Joe Kaufman
Book Designer

Virginia Romita
Traffic/Production Manager/Designer
Dawn Geiger
Assistant Production Manager/Designer

Daniel Carr
Maria Parusiaki
Typesetters
Jack Abel
Pio Steinberg
Proofreaders

Clayd Kussert
Designer
Paul Beeton
Color Corrections

Steve Alexander
Erica T. Moran
Johnny Greene
Kevin Tinsley
Cover Coordinators

Rob Carosella
Jesus Gonzalez
Camera Technicians

Darren Auch
Jon Babcock
Susan Cirepi
Loretta Kurl

John Bligh
Steve Bunch
Sergio Cariello
Jim Houston
Mechanical Artists

Millie Shuriff
Accounting
Judy Sottile
Miss Manager

Kevin Wierchman
Mac Coordinator

Melissa Damon
Manufacturing

Dahlia Aponte
Christine Aurilia
Bernadette Thomas-Ayala
Heide Balaban
Al Beasew
Nick Bernardo
Dan Buckley
Paul Curtis
Patricia Dazzo
Christopher Ebel
Allison Gill
Holly Joyner
Barry Kaplan
Friendly Assistance

Jackie Agulla
Karen Corbo
Carol Platt
Rights and Permissions
Matt Ragone
Director of Sales/Direct Market

Ship Dietz
Direct Sales Manager/Co-op and Publications
Craig Kunaasch
Direct Sales Manager/Distributor Liaison
Kevin Tang
Uncanny Catalog Editor
Terry Herson
Assistant Manager/Copywriter
Seth Deitchman
Assistant Co-Op Manager
Georgiana White
Customer Service
L. Dean Robbins
National Field Representative Coordinator

George Rousseau
Cover Colorist

Ed Lazellari
David Sharpe
Letterers

Jerry Kalinowski
Edward Murr
Thomas Velasquez

Dan Lewis
Texas Field Representative
Andre Goldberg
Mid-West Field Representative
Mike Martin
West Coast Field Representative

Jim Skolowski
Director of Sales/Newstand
Bob Kerekes
Manager of Business Development
Laurel Stecky
Assistant Marketing Manager/Newstand Sales
Scott Donigan
Distribution Representative, Northern Road
Craig McWilliams
Distribution Representative, Southern Road

Sven Laxen
Marketing Manager
Jim Brennan
Advertising and Promotions Director
Gary Guzzo
Publicity Manager
Tammy Brown
Advertising Manager
Heide Balaban
Dana Moreshad
Mariano Nicieza
Advertising Art Directors
Ralph Macchio
Senior Editor

Ronald O. Perrinan
Chairman of the Board
William C. Blevin, Jr.
Chief Executive Officer
Terry C. Stewart
President, Chief Operating Officer
Gerard Calabrese
Executive Vice President
Joseph A. Calamari
Executive Vice President, Business Affairs
Michael Z. Hobson
Group Vice President, Publishing
Jeffrey L. Kaplan
Executive Vice President
Jon C. Lang
Executive Vice President, Consumer Products
Sean Lee
Chairman and Publisher, Marvel Comics
Robert L. Looney
Executive Vice President, General Counsel
Robert J. Rieck
Executive Vice President, Operations and Administration
James T. Wilson
Executive Vice President, Chief Financial Officer

X-MEN® ANNIVERSARY MAGAZINE Vol. 1, No. 1, September, 1993. Published by MARVEL COMICS; Terry Stewart, President; Stan Lee, Publisher; Michael Hobson, Group Vice President, Publishing. OFFICE OF PUBLICATION: 387 PARK AVENUE SOUTH, NEW YORK, N.Y. 10016. Copyright © 1993 Marvel Entertainment Group, Inc. All rights reserved. Price \$3.95 per copy in the U.S. and \$4.95 in Canada. GST #R127032652. This periodical may not be sold except by authorized dealers and is sold subject to the condition that it shall not be sold or distributed with any part of its cover or markings removed, nor in a mutilated condition. The X-MEN (including all prominent characters featured in this issue and the distinctive likenesses thereof) is a trademark of MARVEL ENTERTAINMENT GROUP, INC. Printed in U.S.A.

I first saw it in **X-MEN #9** [the Lee & Kirby **X-MEN**, that is] — the first issue I ever read, and the one that hooked me. Ironically, it started with an X-Men/Avengers title fight — the first of its kind.

There stood the Avengers, with dialogue such as Iron Man's, "Better fall in behind Cap, Thor! Your time has expired! It's his turn to be group chairman for the week!" Then there were the X-Men, with Iceman delivering lines like, "Here's a quick freezing icy sweatshirt for you, stretch! This'll cramp your style real good!"

The establishment vs. the beat generation. [Of course, this was the first half of the 1960's. The X-Men may have been rebels, as they are today, but they were rebels who wore jackets, hats, and ties! This was a time when college students still wore suits to football games, and the wave had yet to be invented.]

Still, the lines were drawn. The X-Men were the bad boys and girls of the comic book world. And I loved it.

By establishing the newest super team as a



group of mutant *teenagers*, Stan and Jack set the stage for three decades of rebellion. Just about every creative person associated with that title has taken the opportunity to test the limits of the super hero form, and of the audience's suspension of disbelief. You don't believe me? Look at the work by Thomas and Steranko, by Adams, by Cockrum, by Claremont and Byrne, and by everyone since.

Rebels inside looking out and outside looking in. And there's a whole group of rebels who never get the level of credit they deserve.

As an editor working with a lot of creative people, I constantly have to walk that line between offering direction and structure, and stifling the creativity of the writers and artists.

I can't *begin* to imagine the challenge of editing an X-title. Here is a rich and complex corner of our fictional universe, populated by an enviable ensemble cast, and the potential for imagination is fantastic. So is the potential for chaos.

From Day One, Stan Lee and Roy Thomas realized the potential and, with some fits and starts, set the pace. They were followed by a list of some of the most creative folks ever to sit behind the editorial desk, folks who allowed the creative juices to flow, yet provided the river bed which they could follow without losing control and flooding the valley.

At first, everyone involved had a tremendous advantage. The X-Men, while a cult favorite, were not exactly a fearsome sales force. Month after month they hovered around cancellation. And, at some point when no one was looking, great things began to happen.

We all owe thanks and admiration to Louise [Jones] Simonson, Roger Stern, Jim Salicrup, Ann Nocenti, Terry Kavanagh, Bob Harras, Kelly Corvese, Suzanne Gaffney, and all of the assistant editors who kept the work moving and the comics coming, and still do so today.

Thanks to them, the rebellion continues.

—Steve Saffel

CONTENTS:

Editorial

Roy Thomas

Chris Claremont

**BRING ME THE
HEAD OF BOB HARRAS**

**LET THERE
BE X-MEN**

X-TRAPOLATIONS

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48

**X-MEN AVENGERS
CROSSOVER**

**X-MEN
2099**

**X-MEN
SECOND SEASON**

**WHERE ARE
THEY NOW?**

Stan Lee

Len Wein

W

he "X-Universe" currently comprises more than 200 characters whose tales are told in seven monthly titles: **X-MEN, UNCANNY X-MEN, X-FACTOR, X-FORCE, EXCALIBUR, CABLE** and **WOLVERINE**; the bi-weekly **MARVEL**

COMICS PRESENTS starring Wolverine; the quarterly **X-MEN UNLIMITED**; and a variety of limited series, specials and one-shots such as the **DEADPOOL, SABRETOOTH, STRYFE'S STRIKE FILE** and **RAHNE of TERRA**.

This list does not even include the numerous appearances that these characters make each month in other Marvel titles. Alone, the "X-Universe" could be its own comic book company. So how do the X-editors keep track of all this continuity? "It's tough," Bob Harras, group editor for the X-titles, replied. "A lot of it is up here in my fabulous head," he added, pointing.



Every two months, the writers and editors of the books get together to discuss their plans for the future. At these meetings, Suzanne Gaffney and Kelly Corvese, editors of **THE X-MEN SURVIVAL GUIDE TO THE MANSION** and **X-FACTOR**, respectively, and assistant editors Lisa Patrick and Jaye Gardner, tape these discussions. Certain major story points are then transcribed into a four-inch loose leaf binder. Is this book the elusive "X-Bible," the reference tome that tells all one needs to know about the X-Men?

"Not really," Bob explained. "The breakdown of the characters we all know instinctively. This book simply gives the general overview of where we want to go with the books for the next few months; sort of like, 'by mid-summer we want Rogue and Gambit to be here. With this method, we don't get boxed in with specifics.'"

"I hired Jaye Gardner because he has a vast knowledge of X-Men history," Kelly Corvese said of his assistant editor. "Hopefully, Bob has everything in his head, and if he doesn't, Jaye does. There's no 'bible.' There's no written X-Men history except the comics themselves."

BRING ME THE HEAD OF BOB HARRAS

Kelly recalled a recent episode with the **X-FACTOR ANNUAL**, which included a brief origin of each of the team's members. The origin of Havok highlighted a flashback involving the Living Pharaoh. In that sequence, Havok was wearing the wrong costume. Jay and Bob caught this art mistake and the correction was made before the book shipped.

"With all of us working together, Bob, his assistant Lisa Patrick, myself, Jaye, and Suzanne Gaffney, we all know enough to keep all the continuity running smoothly," Kelly noted.

Suzanne Gaffney further explained: "Our group's a good group because we all have memories for different things. Jaye Gardner is our factual bulldog. He remembers the nit-picky stuff. I always remember what could be an interesting subplot as far as a romantic angle or, if I felt there was a character that had a lot of potential but was never realized — that character is always rattling in my brain."

Suzanne has worked on two of the most factual X-tomes to be published at Marvel, **STRYFE'S STRIKE FILE** and **THE X-MEN SURVIVAL GUIDE TO THE MANSION**, and will edit the upcoming **XAVIER FILES**, but she noted, "We establish new foundations all the time. More than rehashing old stuff, **STRYFE'S STRIKE FILE** starts on the old, compiling bits of

information that already exist, and hypothesizes on where that history can take us. We do not want to **MARVEL UNIVERSE** this stuff, create a dictum of what went on before. That's what makes it [even more] interesting."

Gaffney agreed with Bob's thoughts about not boxing in the characters. "I believe that it is more important to have an open mind to what exists than to have a factual mind," she explained. "Every last detail doesn't allow you to come up with really good stories. Yes, a good foundation of the characters helps, but that base is a place to work from, not get trapped within."

She specifically did not want anything dry or "hand-booky" when she started to design the spiral-bound **X-MEN SURVIVAL GUIDE TO THE MANSION**. She concentrated her efforts on making the book "reader friendly" and giving it a fresh look. "I wanted to pull in the readers who would not normally pick up a technical manual. I wanted the book to look and read so cool and have such interesting information that they would enjoy it."

Suzanne also pointed to Bob as the X-guru. "Bob is only human, but he catches most everything. He is control central. He's got that kind of brain."

Bob admitted that there are things that he sometimes forgets. Recently, Vahn reappeared in a story. Although he remembered who she was — the Russian counterpart to Peter Gyrich — he still had to peruse the back issues of the **X-MEN** to find out exactly where she was left in the continuity.

And when someone asked Bob if Gabriel Haller would be supportive of Magneto, Bob reasoned that she would be, since she was Magneto's defense attorney in **X-MEN #200**.

Even though he can recount bits of **X-MEN** trivia the way a person recalls what they had for breakfast, Bob still pleads fallibility. "With the high volume of usage that my characters get, not only in their own titles but also within so many other Marvel titles each month, certain things are bound to slip through the cracks. I sometimes overlook things and will not

notice them until they are in print, at which point I say, 'I've got to live with this. There's yet another untold story because of this.'"

Kelly elaborated. "There are no dangling storylines. There are just stories that haven't been written yet."

Bob agreed, citing recent appearances by the Brood as an example. "On one occasion, The Brood seemingly infected the wife of a preacher, but on their next appearance, no reference at all was made to the preacher

or his wife. And what about Jean Grey's sister?" he continued. "Peter David was originally going to do a bookshelf which would have handled that question, but he never got around to it. Sometime before the turn of the century, all these storylines will be dealt with."

Even **THE OFFICIAL HANDBOOK TO THE MARVEL UNIVERSE** is not safe from the ever-expanding and changing universe of the X-Men. Kelly pointed out that in the **OHMU**, Quicksilver's maximum speed is listed as being 175 mph; in the pages of **X-FACTOR**, Pietro was clocked at 190 mph by a policeman.

"Nothing's ever engraved in stone," he explained. "That's why it would be very difficult to do a bible for the X-Men. It would change constantly. We'd have to hire a few more people just to handle the bible."

Until that time, the X-bible resides in Bob's head. Kelly may have summed up the issue best: "Bob's the main edition and we're all inserts or chapters to that bible."

Boston-born Stephen Vratlos is a regular MARVEL AGE contributing writer, an actor, and a part-time super hero. Currently living in Forest Hills, NY, he counts among his greatest accomplishments skydiving, bungee jumping, interviewing Fabian Nicieza, and surviving all three.



STAN LEE

Hi, Heroes.

I'll never forget the year 1963.

"Ich bin ein Berliner," President John F. Kennedy had said on the 26th of June in West Berlin, while on a four-day visit to West Germany.

Five months later, on November 22nd, the assassin's bullet which ended his life likewise ended a momentous era in American history.

It was a difficult time to be concentrating on writing comic books.

Many epoch-making events occurred in 1963. The Beatles hit the music scene like a bombshell, scoring huge success with their first major hit, "I Want to Hold Your Hand." Both their music and their hairstyles were destined to affect world-wide culture for decades to come.

"The Feminine Mystique," written by author Betty Friedan, heralded the start of the women's rights movement, a movement that brought about major changes in the structure of society, changes that are still being implemented throughout the nation and indeed the entire world.

And we were still creating comic books!

All over the globe, entire populations lived with mounting terror, fearing outbreak of nuclear war. On August 30th of 1963 an emergency "hot line" was es-

tablished between Washington and Moscow for the purpose of reducing the risk of an accidental atomic conflagration. But still the world held its breath and trembled.

An artificial heart was first used in surgery by Dr. Michael De Bakey, proving that the miracles in the world around us are more than a match for science fiction's wildest flights of fancy.

But Marvel Comics wasn't standing still. We had already created **THE FANTASTIC FOUR**, **THE INCREDIBLE HULK**, **SPIDER-MAN**, **THE MIGHTY THOR**, and **THE AVENGERS!** What could we possibly come up with next?

On November 1st, the South Vietnam government of Ngo Dinh Diem fell in a coup engineered by a group of anti-Communist officers, as civil war spread throughout that tortured nation. Little did America imagine, in 1963, the agony that would engulf our people because of events in that far-off land.

On November 24th, the alleged assassin of President John F. Kennedy, Lee Harvey Oswald, was shot and killed by a Dallas nightclub owner named Jack Ruby before the eyes of millions of Americans who stared in horror at the unbelievable spectacle unfolding before them on their television screens.

Use your imagination. Put yourself in my shoes. With the entire world seeming to be in upheaval, I had one overriding mandate from the man who was then my publisher. . . "Create a new comic book super hero series!"

All I really wanted to do was stay glued to the boob tube. It seemed to me that the news was far more exciting, far more meaningful than anything I could dream up in some nutty flight of fancy. But, hey, I had a job to do. It was a job I liked and I didn't want to lose it.

So, mustering all my will power, I shut off the TV and tossed the newspapers away. Then, feeling like one of history's greatest martyrs, I plunked myself down in front of my typewriter (in 1963, I couldn't even have imagined the existence of a word processing computer!) and began to plunk away at the keys in my usual clumsy two-fingered fashion.

I can still remember trying to get started. I typed "New Super Hero Series" at the top of the page, thinking those words would somehow miraculously lead me to the inspiration I needed. Then I stared at the



MUTAGENETIK

four words. Then I went to the kitchen for a piece of chocolate (you can't imagine how I love chocolate!). Then I went back to the typewriter. And here's what was going on in my mind all during that time. . .

"Must I get a new super hero series." My boss didn't ask it as a request; it was an out and out *command!* But what power could I give my hero (or heroes). Who is he? (Or they—or she). What can I dream up that we haven't previously done? (Remember, we already had the FF, the Hulk, Spidey, Thor, and The Avengers!) And even if I managed to come up with a new super power, how did my hero (or heroine) *get it*? How many times can we have someone bitten by a radioactive spider or zonked by gamma rays?!!

That's when it hit me. No need to dream up a new excuse for some colorful super power with each new character! All I had to do was come up with *one* explanation that would work for everyone! It was so simple that it was blinding in its brilliance! We all know that mutations exist. There are mutated trees, flowers, animals, fish, worms! No one knows why mutations occur; they just do. It's one of nature's best kept little secrets. And if it was good enough for Mother Nature—it was good enough for me!

Well, you know the rest. It started with Professor Xavier, Cyclops, the Beast, Angel, Iceman, Marvel Girl and the ever menacing Magneto.

But all the time the X-Men were a'bornin', the whole world seemed to be spinning faster and faster on a dizzying drive to nowhere. Things were accelerating dangerously in Viet Nam, the nation was still reeling from John Kennedy's assassination and the threat of atomic annihilation seemed to be growing with every passing day.

I only mention the above because it possibly gives a clue as to why the X-Men were treated as they were. Almost without being consciously aware of it, I wanted to spotlight a group of innocent people who were feared and shunned and later hated and persecuted. I wanted to show how anyone, no matter how blameless, can be victimized if the fates so decree. I wanted to expose the ugly effects of bigotry and unreasoning prejudice. I wanted to show how important it is to fight for what you truly believe is right, no matter how great the odds may be.

Sure, the X-Men was just a comic book team, just another in a long line of Marvel creations. But, like any literary creation, our magnificent mutants were products of their time and were undoubtedly influenced by the problems and fears and desperation of all of us who were living in those strange and perilous days.

Maybe, just maybe, that's why our colorful, best-selling, variegated assortment of X-Men and all their mighty Marvel spin-offs have become the most successful single comicbook series fo all.

And you thought you were just reading a simple comicbook, huh?

Excelsior!

Stan

Stan Lee



STAN LEE joined *Marvel Comics* (then *Timely Comics*) in 1940, and served as editor/editor in chief from 1941 through 1972. Collaborating with some of the greatest artists in comics, he was involved in the creation of most of the major *Marvel* super heroes and villains, from the *Avengers* to the *Fantastic Four* to *Spider-Man* to the *X-Men*. Today he is *Marvel's* publisher, focusing much of his energy on the various *Marvel* Hollywood endeavors. Stan wrote *X-MEN* #1-19.



FROM THE

Where's a lot of status that goes with being an Avenger and a lot of stigma that goes with being an X-Man," noted **UNCANNY X-MEN** writer Scott Lobdell. "The idea is you can pretty much give anyone an Avengers card and they get the respect that comes with being an Avenger. On the other hand, you can throw 'X' on somebody's costume, and right away they're persecuted."

Saturday morning, Late March, Lobdell was in Los Angeles on other business, but he but he had taken the X-Men with him and at 7 a.m. he was already up and brainstorming. By the time he returned to New York on Tuesday, he had to present **AVENGERS** writer and **X-MEN** and **UNCANNY X-MEN** Editor Bob Harras and **X-MEN** writer Fabian Nicieza with a revised storyline.

AVENGERS Editor Ralph Macchio was calling it one of the toughest crossovers to bring together, plotwise. In conjunction with Harras, Nicieza had written up one synopsis, but when Nicieza handed it out at an editorial lunch some two weeks before, Lobdell had to admit he felt it was missing something.

He liked the idea that the action would flow from a volatile situation that would bring to the forefront tensions that had long been brewing under the surface of the Avengers and X-titles. Taking off from the return of Magneto in **UNCANNY X-MEN** #304, Nicieza had suggested the

CHAOS

— A CROSSOVER

story center on brother and sister Quicksilver (X-FACTOR) and Scarlet Witch (WEST COAST AVENGERS) coming to ultimate terms with their father. East Coast Avenger Crystal, Quicksilver's estranged wife, would also be a key player, forcing to a head her own shaky relationship with her husband. Everyone agreed that strong character interaction was essential. In Macchio's words, "We wanted to see how the two groups would mix and match, but we did not under any circumstances want to have a crossover that just deteriorated into fights."

Strong emotional stuff, but could it be even stronger? In Nieceza's synopsis, Magneto's fallen acolyte — Fabian Cortez — would turn on him, go to Genosha, and team up with the Unforgiven, a group of renegade mutants whom Magneto had banned from his orbiting mutant paradise, Avalon. Loddell wanted to explode the Genosha factor sky-high.

"The story [would] open up with a civil war in Genosha," he said. "Humans are slaughtering mutants by the hundreds. It's almost a genetic holocaust."

The X-Men and the Avengers have rarely teamed up since the month both original team titles premiered in 1963, and in crossovers past they often found themselves battling each other. Still, as Macchio observed, when the idea came down from Marvel Editor-in-Chief Tom DeFalco that a great way to cap off both teams' 30th anniversaries would be a crossover, it seemed a "natural." When the respective creative teams got down to their business, however, they discovered coming up with a satisfying plot-line not only proved more challenging than they expected, but it also flowed organically from the books' storylines.

"The main reason for doing this now is that it's the 30th anniversary for both books," affirmed Macchio. "There probably are other silly reasons, like Bob Harras and I have offices next to each other, and Bob writes THE AVENGERS

and edits UNCANNY X-MEN and X-MEN. I also felt this would be a good time because we have shaken up what the Avengers were as characters. They're a bit more X-Menish in that they're kind of outsiders themselves now. We've got an Inhuman in there, a Greek God, an Eternal, a regular mortal — the Black Knight."

The first step was to decide just how sweeping an epic crossover would be. According to Nieceza, he and Harras decided that if the action was to happen within the actual titles themselves and not in a special one-shot or limited series, they didn't want it to run so long as to lose its emotional charge.

"We told Ralph, 'Listen, we don't want to do a 14-to-20 part story,'" Nieceza recalled. "It just wasn't right this time. We didn't have anything that would carry out that long."

The six-issue scenario would open in AVENGERS #368, run through X-MEN #26, AVENGERS WEST COAST #101, UNCANNY X-MEN #307, AVENGERS #369, and conclude with an epilogue in X-MEN #27. UNCANNY X-MEN #307

"A lot of the story will have to do with these two heroes coming to terms with the fact that their father is for all intents and purposes HITLER."

and AVENGERS #369 would be double-sized issues. But if the number of chapters seemed more manageable, there was still the matter of coming up with a reason to get the two teams together. Again Macchio was quick to point out that, while both groups

had radically different reasons for being, what the titles shared was being strongly character-driven, as opposed to offering just the "fight of the month."

"So much of what makes either AVENGERS or the X-books is the characters," he noted. "Therefore, we wanted to make sure that the group dynamics were important elements in



any crossover, the things that make them want to be with each other. For example, the Avengers really don't have to be together like the X-Men. Because of the whole incredible thing of being a mutant, the X-Men really have to be together.

They're a group (that is, a family) because it is protection for them."

The end of January provided a natural opportunity to bring in more members of the creative teams. AVENGERS WEST COAST Editor Nel Yomtov would, of course, be present. Nicieza would be there in the capacity of outgoing editor of WONDER MAN, and it would be an easy matter to invite Lobdell to come across the river from New Jersey.

The idea was to get everyone who worked in any capacity on the Avengers titles together in the St. Mark's Hotel on the Upper East Side of Manhattan, and work out a general plan-of-attack for revamping and recharging all the titles in the AVENGERS family in time for the 30th Anniversary of the parent book. What came out of it, with respect to the crossover, according to Nicieza, was a confirmation of the foundation of the plotline, the Scarlet Witch-Quicksilver-Crystal-Magneto factor, and that the instigator would be Cortez.

"In many ways, this crossover is really nothing more than an extension of what's been going on in both titles over the last six to eight issues," Nicieza observed, noting that the "Blood Ties" idea and Cortez's place in it seemed to him to rise naturally from the action already going on in the series' storylines. "Not to sound pretentious, but those ideas came

from the characters themselves. These are things that have been set into motion and events that have been in development in the Marvel Universe for years in many ways. They just happen to fortunately coincide with several things that are happening in the books right now, not the least of which is Magneto's

YOU OFTEN

return."

This part of the storyline especially excited Lobdell because it would give him a chance to delve more deeply into Magneto's character and how his return and the promise of Avalon would affect Quicksilver and Scarlet Witch.

"A lot of the story will have to do with these two heroes coming to terms with the fact that their father is for all intents and purposes, Hitler," Lobdell offered, touching upon the bitter irony that Magneto's first wife had fallen victim to the Nazi dictators concentration camps in World War II, and the fact that the Master of Magnetism himself so recently had seemed to be a hero. "You often become what you hate. Magneto has become what he hated, and now Quicksilver and Scarlet Witch are trying to deal with the old fact about 'the abused child

who ends up abusing his kids.' Where are they going to fall when all is said and done?"

Of course, there was also the equally tantalizing possibility that Magneto might still not be pure villain, and that was something else that Lobdell wanted to play with.

"It's important to remember that with Magneto, it is more a matter of perception than actual fact. He's feared and hated by the human populace, but for the most part, what he's trying to do is to separate humans from mutants and to create a world for mutants. Cortez, though, is totally screwing it up for him by giving the world the impression that Magneto is somehow responsible for the

HUMANS ARE SLAUGHTERING MUTANTS

civil war that's going on in Genosha."

Both Lobdell and Nicieza agreed that while the Quicksilver-Crystal relationship remained to be clarified, one thing that could be guaranteed was that after this encounter with his father, Quicksilver would make some definite decisions about his long-in-limbo role in X-Factor. Another guarantee was that Scarlet Witch would emerge from the crossover firmly as the right choice for leader of the Avengers West Coast.

"She will come out to be a very capable leader," Yomtov emphasized. "In her own mind, I am sure [the crossover] will cement her in this role, because this is her first major mission as leader of the group. I think the way I'll play it is that I'll pick up in issue #102 and further with the

group responding to her handling of the situation, as well. She's the right choice, the right one for that position."

After the Avengers summit, Nicieza took the nuts and bolts of the plotline and built a potential synopsis. His and Harris's plan was to follow the creative pattern that had worked so well to bring together two of Marvel's most successful crossovers, "Galactic Storm" and "Executioner's Song."

"I wrote what, when it comes to crossovers, could be called

BECOME WHAT YOU HATE

skeletal framework of the house," Nicieza explained. "We had been concerned that crossovers weren't following through with their momentum. We realized that too many people were getting involved. Sometimes it's better to start small and work your way up. What happened with 'Galactic Storm'—which was when we started to feel we were working these things out a little better—was that Mark Gruenwald had this framework for the house he wanted to build. He brought it to me and Bob Harris, and Bob, Mark, and I ended up going to several lunches in a three week period, adding to this skeletal framework to the point where we had a fairly strong tight issue-by-issue outline. Then we brought all the writers in and had a big meeting, and everyone had good bits to add and good bits to take away."

He added, "Someone had to roughly plot out the ideas, because if you threw all the Avengers people together in one room and said, 'OK, come up with a storyline, you'd be at it weeks later.'" Yomtov agreed, content to enter the process a little later down the line. "If you get a small group of guys who closely follow the books, a writer or two, to determine roughly what the story will be, then you can get back to the other people involved like myself," he said.

Nicieza employed the same method when it came time to come up with a plot for last year's mutant crossover, "Executioner's Song." "I prepared a nine-issue outline and then we all got together and it changed quite a bit actually," he continued. "We ended up coming out of the writers' meeting with a very tight, cohesive nine-part story. It had a beginning, middle and an end and ramifications which can play out in the books over the next year, which is important, too."

Nicieza presented his framework for "Blood Ties" at a lunch which included Harris, Macchio, **X-FACTOR** Editor Kelly Corvese, and Lobdell. By the time the meal was over, in Nicieza's words, Lobdell had expressed that he wanted "to rebuild part of the frame and add a sunroof and a garage."

BY THE HUNDREDS

"Scott thought there were some holes, that things could be even better," Nicieza recalled. "I said, 'go to it, make it better,' because at the end of these things, ego notwithstanding. I always put in a line that says, 'OK, now let's rip it apart.' I really do mean that. Let's rip it apart." Sometimes, it hurts if somebody takes away things that worked or you considered long and hard about, but the truth is, it probably isn't going to be a good crossover unless it gets twisted and turned a little bit."

The plot at this point hinged on Cortez kidnapping Luna, the daughter of Quicksilver and Crystal, forcing them to come closer together, and also forcing Magneto's involvement as the grandfather. Would he help rescue his grandchild even if she was human and not mutant? Nicieza liked

the idea because it was a "strong, emotional" pull, but Lobdell felt that to hinge the action on a kidnapping in the mutant books just a year after Scott Summers and Jean Grey were kidnapped would seem redundant. What would be more dramatic, he suggested, was to take the powderkeg of Genosha and ignite the match so that for the first time the X-Men invade Genosha and the Avengers feel the only right thing to do is to defy their United Nations charter and go in, too.

"One of the things in comic books is there has always been the question, why don't super heroes go and stop wars?" Lobdell said, alluding to the ethnic cleansing and civil war currently happening in Bosnia-Herzegovina. "It's kind of like, where was Captain America during the Vietnam War? Yet he was the American symbol. What I want to do in this, since we can't rewrite history, is to tell a real world story in comic book terms."

All he needed was something to send the humans in Genosha over the edge. He already had one potent real world analogy. The X-creative team had been discussing the introduction of an AIDS-like virus that only infected mutant-kind. With the mutant population at such high proportions on Genosha, what if the disease showed up there in epidemic proportions? "It would send some humans over the edge, those who are afraid that the infected mutants will be infecting the human population," suggested Lobdell.

Several weeks later, he turned in his revisions to Bob Harris and Nicieza, who then in turn, according to Nicieza, would bat the ideas around with the other key players, bringing Macchio, Yomtov and Thomas firmly into the creative circle. They would add their own architectural constructs to the crossover house and prepare it for the artists to add the visuals.

The key factor though, Yomtov stressed, was that communication lines always remain open, even if a lot of the interaction is informal, dropping by someone's office, meeting in the byways of the Marvel bullpen.

"The editors, the three of us trafficking the series, will constantly be back and forth between each others' offices," he predicted. "We'll be passing notes — you know, 'Here's another two pages that your artist needs,' or 'Your scripter forgot to include this important piece of information.'"

He added that other writers' and editors' use of each others'



characters provided the perfect example. "It ties into the day-to-day working of how we use each other's characters here," he added. "For example, Bob Harras is using Scarlet Witch well before that book is drawn. At the very formative stages of Bob doing the plot, he has to show it to me to make sure that he's not using the character in any way that might upset my continuity. Although we're all going to tie together in this crossover, the normal events of our regular books are continuing along. I've already got my plans for Scarlet Witch so he can't suddenly say, 'and then I'll change her hair color.' Everything has to be approved, from things as mundane as that to other more important elements such as how would she respond to a given situation."

While Quicksilver, Scarlet Witch, Crystal, Magneto, and the other members of the X-Men and the Avengers wait for their creative teams to iron out exactly what brings them together, Nieceza confirmed that the ultimate teamwork was exemplified by how these crossovers always seem to fall into place.

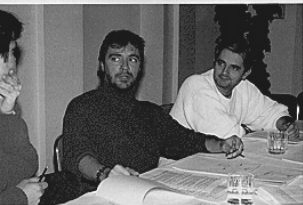
"It's a team effort that when it's working is really a thing to behold," he said, late in March, preparing for his own foray to California on a store tour. "Despite all the possible pitfalls, we pull these things off, and the fans really like them. They work, and that's why we put up with the added inconvenience, the extra work and extra phone calls."

As for Lobbell, he said he was charmed by the possibilities.

"I know there are writers who complain about the fact that they are forced to do crossovers, and they don't feel it impacts negatively on the regular series," he observed. "I don't feel that way at all. You can look at a crossover and say I can't believe we're having the X-Men team up with the Avengers, but think about the dynamics that come from the actual teaming and what that means. When I heard about the Avengers/X-Men crossover, there was some curiosity as to exactly what story would be told, but the idea of telling a story about the Avengers and the X-Men, two of the oldest teams in the Marvel pantheon, is something that's very exciting to work on."



During the January crossover conference in New York City, *Avengers West Coast* writer Roy Thomas and Editor Nel Yomtov (above, left to right) met with *Uncanny X-Men* writer Scott Lobbell, *X-Men* Editor and *Avengers* writer Bob Harras, and *Avengers* Editor Ralph Macchio (below left, left to right) to lay the preliminary groundwork for the ambitious fall storyline. Since that meeting, the creative teams for all of the titles have revised and polished their plans for the complex adventure set to begin in September.



[A sequel to this article will appear in **THE AVENGERS ANNIVERSARY MAGAZINE**. As the crossover begins, we'll be able to dig even deeper into the process of creating a crossover, tracing the effects of the adventure's actual events as they are developed by the creative teams.]

Anya Martin has been associated with the X-universe since her days as an award-winning costumer attending the Atlanta Fantasy Fair. In a professional capacity, she has been associated with a number of journalistic publications both in the comics field.

W

rom stand up, to standing in, to standing out, Scott Lobdell has proven himself to be a versatile writer time and again. He began as a fill-in writer before standing on his own as a regular writer of **ALPHA FLIGHT**, all the while performing in his spare time as a stand-up comedian in New York City and New Jersey. His most noted work, however, is on the **UNCANNY X-MEN**.

"Writing comics is similar to stand up," Scott revealed. "I don't think it's enough to just tell jokes — you have to say *something* while you're telling the jokes; same thing with the X-Men. Some people say I sound too preachy, too message-oriented, but no book since its inception has been more conducive to meaningful human interest stories on a broader spectrum than the X-Men. If I'm going to write a story, it has to mean something to me; otherwise it's going to be 22 pages of filler. If it doesn't mean anything, why write it?"

Scott's career began almost 10 years ago while he was in college. He shifted his major from Psychology to Russian Literature, where he honed his skills as a writer. During this time, Scott interviewed Al Milgrom, the editor of **MARVEL FANFARE**, for a term paper about the genre. Al showed Scott sample plots and scripts and explained how each was written. Stopping by Marvel whenever he came to New York City, Scott kept in touch with Al and other editors. Submitting proposal after proposal, he found his efforts eventually paid off. A proposal for a **POWER MAN AND IRON FIST** inventory story was bought by Dennis O'Neil. Scott recalled, "Everyone wanted to write the X-MEN and other big name books. No one wanted to write **POWER MAN AND IRON FIST**." He cites his own experiences as an example of how to break into the comic book business. "The trick is to do the jobs no one wants to do. Don't submit the four issue Wolverine versus Archangel limited series. Submit

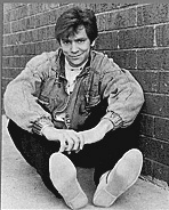
an eight page back-up story of a low profile character. These are back-burner stories that editors can really use."

The inventory stories eventually led to eight fill-in issues on **EXCALIBUR** after Chris Claremont left the book. This gave Scott the opportunity to prove himself as a consistent writer who could produce twenty-two pages month after month. His first issue-oriented writing occurred while he was working on **Alpha Flight**, issue #106 in particular. This is the point at which Scott began making donations to worthy causes, as he donated his commission and royalties from the book to the Pediatric AIDS Foundation. "I feel it's very important for me to share with kids the same experiences I received from reading comics. Now, as a writer, I'm in a position to do that, plus really help some kids in need."

After his brief stint on **ALPHA FLIGHT**, Scott was offered **THE UNCANNY X-MEN**. He admits that, when he started writing comics, he never expected to write the X-Men. Now that he is, Scott is enthusiastic about what he has in store for Marvel's mutants. "We're getting the X-Men out of the mansion and into the world around them. That doesn't mean that we're sacrificing the X-Men Universe. The world is a changing place and it's important that we see how the X-Men adapt. It's important to get the characters out into the world to see how they're responding to it and to see how the world is responding to them."

Scott is also busy developing characters for the new X-Men family book: **GENERATION X**, in which Banshee will tutor a whole new group of young mutants. "It's kind of like going away to college," relates Scott. "You're nervous because you don't know who your new roommate will be, but you're excited about meeting new people. I can't wait to meet Sam Guthrie's younger sister, and I'm looking forward to seeing mutants who aren't so fortunate and aren't able to easily adapt. It'll be interesting to see where they'll fit in with the X-Men Universe."

PROFILES



SCOTT

LOBDELL

— Jaye Gardner

PRO FILES



JOHN ROMITA JR.

— Jaye Gardner

Where isn't much John Romita, Jr., hasn't witnessed within his 17 years of penciling comic books. He has seen the industry expand tenfold, not just in the number of comics being published but also in the way comics are being published. John began his career at a time when "less was more," as he put it. Now, the more eye-catching, dynamic, and detailed a comic is, the more attention that comic receives. John adapted this new trend to form his own unique style of eye-catching artwork which he simply calls "realistic."

"I have a very realistic kind of style," John said. "It's not an 'out in left field' type of style. It's not a crazy style that doesn't need a comparison to realism. It's a very meat and potatoes kind of style." However, John admits that having your own style of penciling does create one problem: scrutiny. According to John, if he somewhat veers from his own style, it's more noticeable. "I get more things commented on about my work than someone who has a very inaccurate or weird style. . . . If I make one lota of a malformation—because I'm working at four in the morning or because I'm completely exhausted—I'll be pointed out." John also feels that he must work harder because of his realistic style. He isn't able to cut corners like other artists can. "I've never cheated in all my years of working. There are few artists who don't cheat, fake backgrounds, fake figures, etc., and a lot of popular artists are getting away with it. If you have a quirky style, people don't pay attention to your accuracy."

John's realistic style developed over years of penciling for Marvel. There are few characters he hasn't drawn since his first work, an eight page backup in a **SPIDER-MAN ANNUAL**. "Chaos at the Coffee Bean" was my first story, and it was terrible. Luckily, Al Milgrom saved it before it saw print." After improving his work while working on staff at Marvel as an assistant art director, John received regular work on **IRON MAN**, which he penciled for three years. He then moved on to **AMAZING SPIDER-MAN** for three years (following in the tradition of his father, John Romita, Sr.), **UNCANNY X-MEN** for four years, **DAREDEVIL** for three years, **IRON MAN** for one year, and finally **PUNISHER WAR ZONE** for one year. Through it all, John says that he seemed most tuned in to

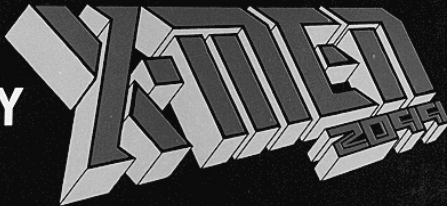
the Punisher. "I can identify with the Punisher because he's been through a lot over the years. I also like penciling **Storm**; visually, she's more expansive."

John finds that working in comics is easy on the body and good for the imagination. "Just when you think your work is as good as it's going to get, you suddenly realize that you can do more. Your work is continually expanding." Fans also play a big role in his enjoyment of penciling comic books. "Anyone can say 'I like your stuff.' Compliments are easy to throw around, but the reasons for them aren't. If somebody brings up something specific and gives reasons why they thought something was good, then *that's* a compliment."

Returning to **UNCANNY X-MEN** has proven to be quite a challenge to John, but he definitely feels good about being back on the book after working on solo super heroes for so long. "I'll feel much more comfortable after a few issues. The design element with incorporating more characters into every panel is difficult. Fight scenes are more complicated and ambitious. But it's definitely good to be back. It's like an actor who's been doing movies and gets a chance to back and do stage, to go back to his roots."



FUTURE HISTORY OF THE



IF

rom the deserts of Nevada and Arizona, and all across the American Southwest, a future band of heroes takes its stand against the 2099 world of corporate oppression and prejudice. They call themselves the X-Men, but

these mutants come from a different world.

When Editor Joey Cavalieri read the proposals for **X-MEN 2099**, he found that, "too many of the conceptions of the characters turned them into victims. I was really tired of reading about that and so was, I think, America. I thought in this day of real minority rage, it was time for a minority that displays more rage. I decided I needed help, so I called Tom DeFalco and Mark Gruenwald and said, 'help.'"

"The one [story proposal] I liked most was John Francis Moore's," Cavalieri revealed, "but it wasn't quite one hundred percent. I sat with Tom and Mark and kind of batted around ideas for characters and came up with the skeleton, with a few muscles on it, and some flesh. Then we gave it to John, who is doing a bang-up job putting meat on the bones."

John Moore elaborated: "The proposal Joey worked out, had the characters a little more volatile than the others had dealt with. Ultimately, what you'll see in the 2099 book is a synthesis of Joey's elements with some of my own. What they were looking for in 2099 was a group of mutants with 100 years of mutant history, who were acutely aware of their mutant heritage and stridently proud of that heritage."

"The X-Men of 2099 are a small group of mutant activists, who [live] in a world where human life is dealt with in monetary value by corporations," Moore continued. "These are really kind of a group of heroes that represent the dispossessed and disenfranchised of 2099. Mutants specifically, but also the Degens, who are the failed genetic experiments of corporate biolabs, as well as some of the Mutroids of RAVAGE. They are an advanced underclass; a super underclass."





METAL HEAD



MEANSTREAK



CEREBRA



BLOOD HAWK

NEW MUTANTS

Cavallieri is very impressed by Moore's handling of a title that he describes as being "the closest thing Marvel has to an American icon."

"This is Marvel's biggest and most popular and easily recognized title," Cavallieri said. "[John] wants to make sure this is the best of his craft, and yet is still recognizable in some ways as an X-book, and not so far off the beaten track. If the book is going to say X-MEN 2099 on the cover, he wants to make sure that part of the fun you get in those titles is going to be in his book."

"The challenge of this book will be separating the continuity of 2099 from the present day," Moore said. "There are so many facets to the contemporary teams, but I think that in 2099 the level of environmental[anti-mutant] hostility is increased a notch. You'll find the X-Men really trying to define themselves against hostile corporate feudalism as well as some examples of future extremism and eccentricism."

Cavallieri agreed. "[X-MEN 2099] uses a brand new continuity. I don't want to tamper with the very intricate fu-

tures that they've made for themselves in the X-offices. Bob [Harris] does just a swell job keeping all that straight. We're staying out of their way. These are new characters — new continuity."

"[In present continuity] The X-Men and the various X-teams are really the standard-bearers for that community," Moore said. "In 2099, the mutant community is significantly smaller, for a number of reasons, some of which our team will be investigating."

"For a while there have been no mutants," Cavallieri said. "The 20th Century saw such rampant mutant proliferation that you could kind of split them up into the blue team and the gold team. For some reason, and we don't mention that reason, after the heroic age, mutants either assimilated into the mainstream or sort of disappeared altogether. Now here are the first flushes of mutanthood again."

Future mutants include: Bloodhawk (Lenny Krug); Skullfire (Tim "Screaming Fitz" Fitzgerald); Metalhead (tentatively Eddie Van Beethoven); Meanstreak (Henry Huang); Serpentina (Kimberly Porter); Cerebra (Shakti Haddad); and Krystalin (Ruth Kirsten.) United by anger and led by their desire to get what they feel is their right — acceptance into normal society — the group will do anything to achieve their goal. In the concept sketch, they are described as "99% pure attitude."

"I think the characters will be interesting enough in and of themselves and they'll be written and drawn well enough that you'll view them as a separate entity and a very good entity," Cavallieri said. "Obviously they trade on the X-Men name, but if they were called the 'Z-Men' or any other clever title, I think that you'd find them just as interesting."

MUTANT GATHERINGS

Professor X has led the X-Men through many conflicts. Guiding the 2099 group will be X'ian, who according to Moore is "really kind of a charismatic activist speaker" whose existence in the book is in recognition of the historical importance of the current X-Men titles.

"Part of it is definitely a nod to the history of the X-Men," Moore said. "The X-Men have had strong leaders with very specific visions of where and what the team was, and what their goals were."

"It also tends to crystallize the action, rather than if it were a sort of aimless drifting band," Cavallieri continued. "The difference between this book and previous X-Men books is that they don't necessarily follow that leader, or if they do, they do it for different reasons. They are all very much their own people. They're all individuals and they don't necessarily swallow the party line every time out. It's most convenient for them to have a leader, and the attempted assassination of that leader is what crystallizes their forming of a tight bond."

"But," Cavallieri added, "it ain't a prep school."

"I think in many ways X'ian is very different from Professor X or Magneto or Cable, in that he's the youngest. He's in his twenties, and he's far more mysterious and withdrawn from the team than say, Professor X was," Moore said. "Professor X was a very kind of stern schoolmaster. Magneto was much more active and much more political in his views of where the X-Men would go. And Cable seems to have a little bit of the boot camp sergeant. I think that X'ian is a peer of the members of the group, and while some of the group have absolute loyalty to X'ian and are placing their fated lives in his hands, and in his directions, not all of the X-Men [of 2099] feel that way. And that tension is definitely going to be part of the story."

X'ian has a real humanist agenda that's carried out in ways ranging from media piracy to industrial sabotage to

maybe even terrorism — or things that would be labeled terrorism by the corporate heads.

"I think that the X-Men of 2099 are in some ways a much less structured group," Moore continued. "Kind of a loose affiliation of very strong-willed individuals who are gathered around X'ian, who is a very charismatic individual, but who's also someone who is barely keeping these disparate individuals together. Initially, the X-Men 2099 are much more a kind of outlaw desert tribe."

MUTANT FEATURES

Handling the artistic load of bringing a new face to the future mutant troupe are penciler Ron Lim and inker Adam Kubert. For the artists, X-MEN 2099 is an opportunity to create, not only a new look for Marvel's "icon" title, but also a completely untapped view of the 2099 world, because of the desert location.

"Joey just gave me a buzz one day and asked me if I would be interested in the project," Ron Lim said. "I said sure," of course."

"It's a future book, like any other 2099 book," Lim said. "But because it takes place in the desert, it has that feel to it. It has a nomadic look, kind of a cross between Indian, nomadic, and almost a *Mad Max* kind of look."

"The future here is more rag-tag looking, and the details of the mutants will show that — they are very savage and brutal looking. We're not making them representatives of the X-Men, we're trying to show that this is a different book, because it is. It's going to have its own look, a 2099 look, definitely," he added.

"We haven't started working together yet," Lim said of his collaboration with Kubert. "So far Joey and John have worked out the characters and I just got a hold of them. Joey has been the person I've worked with the most."

"Ron is the world's fastest human being," Cavalieri said in compliment of Lim's work. "He'll be handing in the [artwork] any day now, just as soon as I approve the final character sketches."

For Moore, working with Lim has been "great so far, he's definitely very enthusiastic about the book and that's definitely going to carry over into it."

"I just saw some of Ron's first sketches based on my plot for the characters," Moore said. "We're working out details with that, that's starting to give some form to the characters."

MUTANT POSSIBILITIES

The 20th Century X-Men have always battled social injustice and fought against prejudice, as well as handling any evil menace that came their way. The 2099 group will inherit some of those ideals but, as Joey pointed out, the differences that do exist will be evident right away.

"Like any [minority] they are oppressed, and we have several of them, including the Degens," Cavalieri said. "There are all sorts of interesting minorities in the future. However, the [X-Men are] not taking it lying down. They are more similar to the minorities of the '90s in that they are working really strongly for change, and I think you'll see that in the very first issue."

"I see the characters as outlaws and anarchists," Moore said. "They're kind of an assemblage of the range of underground factions."

"At some point, during the big-time 2099 crossover, the X-Men will be coming to New York, briefly, to meet the other characters," Cavalieri said. "But for now, it's about time we explore different places besides New York and Latveria in the 2099 books. So we're real eager to see what else the 2099 world looks like."

In August, the X-Men of 2099 will take their place in

X-history, as they also begin to make their mark on the world of 2099, taking their own independent and original place in the Marvel Universe. Each issue will be standard 32 pages, priced at \$1.25.

"I think there are a lot of X-Men fans who would like to find a jumping on point; this is definitely it. You need never read another comic book, X-MEN or otherwise, not even a 2099 book. You read this and it will be the ground floor," Cavalieri said. "This is where they can catch the ride without having to buy a lot of expensive back issues."

Soon after escaping the clutches of Starlog and Comic-scene, Lia M. Petost began her association with MARVEL AGE as intern/editorial assistant while attending Hunter College in New York. Her first writing assignment concerned Marvel's new imprint of inspirational comics, and she has gone on to cover the Marvel 2099 expansion, the Canadian Superhuman Registration Act and the Epic approach to creative teams.

SERPENTINA



X'IAN

KRYSTALIN



SKULLFIRE

PRO FILES



J.M. DeMatteis

—Jaye Gardner

N always thought that I'd be a rock 'n' roll star — not a comic book writer," J.M. DeMatteis stated. But a comic book writer he is, and a highly acclaimed one at that. His first written work appeared in **CRAZY MAGAZINE**, published by Marvel in 1976, before he graduated college.

In the following years, he studied English at Empire State University, a division of State University of New York in New York City. He continually submitted proposals to Marvel and DC and received rejections. Finally, in 1979, an eight page story was published in the now classic *House of Mystery* by DC Comics. "In those days, that's where you broke in," DeMatteis said. "It's where you learned the craft of writing, on these little eight or ten page mystery stories, before moving onto super heroes."

After briefly working on mystery stories, then *Aquaman* and *Batman*, he wrote *CONAN THE BARBARIAN* for a year after Roy Thomas left. He jokingly called it the "year of extraordinarily mediocre stories." During this period, he began writing stories for *MARVEL TEAM-UP*, *CAPTAIN AMERICA*, and later *THE DEFENDERS*. "This was my initial flurry of super hero material. And at that point, I was busy rewriting stories I enjoyed as a kid. Looking back on it, I'm not thrilled with that work. I wasn't allowing myself to write as me, the real writer in me."

DeMatteis's breakthrough within his own style of writing occurred while he was working with painter Jon J Muth on a non-super hero Epic Comics series called *MOONSHADOW*, which allowed him to step outside the traditional comic book mind-set because it was essentially a novel painted in a comic book format. He today maintains that it's the best work he's ever written.

When DeMatteis returned from working on Epic books to write the Spider-Man adventure "Kraven's Last Hunt," he carried with him his new take on writing, although he did have some qualms about writing super heroes

again. "For a long time, I felt guilty. I felt like I was selling out for writing super hero stuff. What I realized is, if it's *SPIDER-MAN* and it's personal, then it's okay. As long as it comes from my soul. For me, if I can't bring my heart and soul into it, I don't want to do it. It also reveals my deepest, darkest secrets, but the reader doesn't know that."

Now that he has wrapped up his run on *SPECTACULAR SPIDER-MAN*, he is ready to take on the challenges of writing *X-FACTOR* (at times collaborating with Scott Lobdell) and a new book called *Brooklyn Dreams*, to be published by Pirhana Press. "It's really a lot of fun," DeMatteis said. "It also proves that so long as you seek it out, you can do whatever you want in comics. It's not just super heroes."

"I'm proud of my run on *SPECTACULAR SPIDER-MAN* because I wrote stories that I *wanted* to write. I feel that I met the needs of the medium while incorporating depth of character, emotional content, and philosophical content." Since DeMatteis is new to *X-FACTOR* he isn't quite sure where he wants to take the book but — as with all his writing — he's going to put his heart and soul into it.





seemingly out of thin air, Joe Quesada debuted as regular penciler of **X-FACTOR** with issue #87. Instant revitalization of both the comic book and its characters ensued. Now that Joe has been working on **X-FACTOR** for a few months, he's ready to reveal his secrets of the trade and how he feels about working on **X-FACTOR**.

Joe actually didn't emerge from nowhere. After majoring in illustration at the School of Visual Arts in New York City three years ago, Joe was introduced to inker Joseph Rubinstein, who became his mentor. "Aside from being a great inker, Joseph is one of the best teachers of this medium, and he's an amazing historian." Joseph fed Joe information about penciling and anatomy, giving him books by Alex Toth and Alex Raymond. Plus, Joseph introduced Joe to the works of artists like Jack Kirby and Al Williamson. Inspired by Frank Miller, Joe Mazzucchelli, and Mike Mignola, Joe put together sample pages. His first few jobs came from Valiant, then DC. While working for DC, Joe pencilled **X-FACTOR ANNUAL #7**, and after completing DC's *Sword of Azrael*, Joe moved over to **X-FACTOR**.

Looking back on his work of the past three years, Joe has only one regret: "Some books I haven't been able to complete, like my most recent issues of **X-FACTOR**." Joe said that prior commitments to other editors hindered him from finishing the books. "You become friendly with people in the industry. They ask you to do a cover or a pinup and you say 'yeah, sure I'll do a cover for you.' Then you find yourself in a jam—you're doing ten covers for friends and not getting your regular work done." He believes that saying "no" is the hardest lesson he had to learn about the business.

Joe found that coming onto **X-FACTOR** was more strenuous than he thought it would be since he didn't have prior knowledge of **X-Men** continuity. After constantly calling his editor and the writer to ask:

"What's this about?" "What does that mean?" "How should this character react?" he finally feels he has a good grasp of each character. "Team books are hard to work on because you have so many different personalities to work with. But it also appeals to my low threshold for boredom, forcing me to constantly be creative."

Creativity is a familiar and vital

device that Joe has taught himself to manipulate. "I'm a musician by nature," Joe related. "I work things out through tempo and rhythm. I hear music. Every page has a certain sound to it. Every artist's work has a certain sound. Some guys are quiet and you hear a breeze in the background. Other guys are loud and you hear explosions. My stuff, I try to have a real rhythmic approach to it. One of the things that I've learned is that certain shots, looks of emotion, or angles can portray confidence, can portray anger, can portray loneliness. These are all things I try to apply."

When it comes to figuring out his layout designs, Joe revealed that some of it is instinctual, but there has to be a lot of thought put into it. He applied the analogy of playing pool to designing pages. "If you're just playing pool, you hit the cue and try to knock balls into the pocket. But guys who are really good at it think several shots ahead. So I try to think several pages ahead. I'll read sequences and try to make things mirror other things or try to break pages up. When the next page opens, there's a dramatic shot that played off the last one or maybe several pages back."

If fans catch some of Joe's subtleties, he finds it completely rewarding. "I try to read every piece of mail that concerns my work," he said. "I love the fans. They've participated in making my career, and they'll determine my longevity. This is entertainment, making an element of fantasy believable. The fans' reactions let me know if I'm making them happy." Joe has no qualms about making changes if readers aren't happy. "I'm not going to be stubborn and say 'well, it's my way!' They're the ones reading the book, and they're the ones I'm doing the book for."



PRO FILES

JOE QUESADA

—Jaye Gardner

A sketchbook of rare and unseen
mutant artwork

Let There Be

X MEN

In the case of the always UNCANNY X-MEN, there has been a roll call of comic greats who all influenced each other when it came time to create new characters, the way they looked and acted, and the adventures they lived through. Thus, readers are repeatedly faced with the question of just how certain characters came to be. Following are a number of illustrations, some of which have never before seen print, that help to show the creative processes that led to the creation of the original mutant super team and their successors, "The New X-Men."

No creator, regardless of how gifted he or she is, creates in a total vacuum. Everyone has experiences and people that influence them artistically. And in comics, it is the nature of the entire process to be surrounded by other creatively gifted people who all pitch in to spin the final wonderous cloth.



FROM THE MUTANT'S HUMBLE BEGINNING, EACH X-MAN WAS ISSUED THE BLUE AND YELLOW STANDARD ISSUE X-UNIFORM. IN X-MEN # 39 HOWEVER, WRITER ROY THOMAS SAW HIS LONG TIME DESIRE TO GIVE EACH MUTANT THEIR OWN INDIVIDUALIZED COSTUME BECOME A REALITY, AS ARTISTICALLY CONCEIVED BY ROSS ANDRU. AND AS YOU KNOW, SINCE ROY AND ROSS BROKE THE MOLD, EACH CHARACTER HAS CHANGED HIS OR HER LOOK MANY TIMES.

OCCASIONALLY A COVER IS PASSED OVER FOR CERTAIN DESIGN CONSIDERATIONS, AS WAS WITH THIS WERNER ROTH COVER FOR X-MEN #33. THE FINAL VERSION FEATURED A MUCH MORE DOMINANT IMAGE OF THE UNSTOPPABLE JUGGERNAUT.



SOMETIMES AN ARTIST CREATES A LOOK FOR A CHARACTER OR COVER THAT JUST DOESN'T CLICK WITH WHAT THE REST OF THE CREATIVE CREW HAD IN MIND. HERE AN UNUSED WERNER ROTH COVER FOR X-MEN #25 WAS REPLACED WITH A PIECE BY ORIGINAL X-CO-CREATOR — JACK KIRBY.



THE X-MEN'S GAIN OF NIGHTCRAWLER WAS VAMPIRE'S LOSS. COCKRUM HAD WANTED TO INCLUDE A NON-HUMANOID ALMOST SCARY CHARACTER IN THE NEW X-MEN, BUT EDITOR ROY THOMAS AND WRITER LEN WEIN THOUGHT VAMPIRE MIGHT BE TOO OVER THE TOP AND WOULD GIVE THE TEAM A NEGATIVE IMAGE. BESIDES, THE ENTIRE CREATIVE CREW LIKED NIGHTCRAWLER MORE, AND ONE GODD-HEARTED CREATURE OF THE DARK WAS ENOUGH.

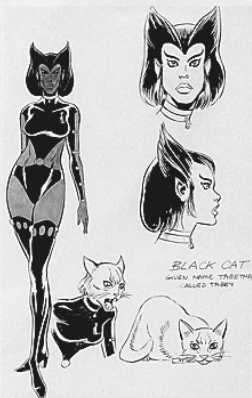




THE WHOLLY UNIQUE NIGHTCRAWLER WASN'T EVEN CONCEIVED AS AN X-MAN; HE WAS MEANT TO BE PART OF DC COMICS' LEGION OF SUPER-HEROES AND, LATER, OF A LEGION OFF-SHOOT CALLED "THE OUTSIDERS." BUT, ACCORDING TO ARTIST DAVE COCKRUM, DC EDITOR MURRAY BOLTING FELT THE CHARACTER WAS TOO FUNNY LOOKING. COCKRUM EVENTUALLY PLACED HIS POINTY EARED, BLUE SKINNED SWASH-BUCKLER INTO LEN WEIN'S ALL-INTERNATIONAL X-MEN!

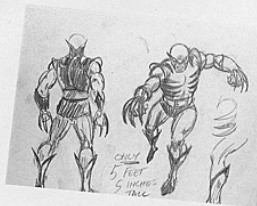
THE ORIGINAL COSTUME FOR THUNDERBIRD (WHO WAS DESTINED TO DIE ANYWAY) REMINDED WEIN, COCKRUM, AND THOMAS MORE OF AN AIR FORCE PILOT THAN AN AMERICAN INDIAN WARRIOR SO DAVE PUT ASIDE THE INFLUENCES OF PREVIOUS, FULL BODY SUPER-COSTUMES AND FOUND A WAY TO COMBINE THE FUNCTIONALITY OF THE TRADITIONAL DRESS FOUND IN NATIVE AMERICAN CULTURE WITH THE COLORFULNESS ASSOCIATED WITH A COMIC BOOK SUPER HERO.





STORM IS PERHAPS THE BEST EXAMPLE OF HOW A CHARACTER'S LOOK DEVELOPS FROM CREATIVE CONCEPTION TO CREATIVE RESULT. IN THE EARLY 1970'S, DAVE COCKRUM HAD HOPED TO CREATE A NEW SUPER-GROUP FOR USE IN DC'S LEGION OF SUPER-HEROES. BEFORE THAT HAPPENED, HE MOVED TO MARVEL AND THE X-MEN PROJECT. FOR THE NEW X-MEN, WEIN AND THOMAS HAD CONCEIVED OF A MALE X-MAN WITH THE POWER TO MANIPULATE WEATHER. COCKRUM HAD ALREADY DESIGNED AN ALLURING FEMALE NAMED QUETZAL, BUT EVERYONE THOUGHT DAVE'S DESIGN FOR AN AFRICAN-AMERICAN SHAPE SHIFTER NAMED THE BLACK CAT BETTER FIT THE X-LOOK, SO THEY TOOK THE BLACK CAT'S COSTUME, THE WEATHER WIZARD'S POWERS, AND QUETZAL'S BEAUTIFUL FEATURES AND COMBINED THEM INTO STORM. THE WHITE HAIR WAS ONE OF DAVE'S LAST-MINUTE INSPIRATIONS (JUST AS LONG AS IT DOESN'T MAKE HER LOOK LIKE SOMEBODY'S GRANDMOTHER, WARNED WEIN), AND THE CLOAK WAS A HOLDOVER FROM THE GO-GO MARVEL GIRL DESIGN. NOTHING CREATIVE EVER GOES TO WASTE.

WOLVERINE IS PROBABLY THE BEST EXAMPLE OF HOW EACH SUBSEQUENT ARTIST BRINGS HIS OWN INFLUENCES TO BEAR ON A CHARACTER'S LOOK WHILE STILL WORKING WITH THE DESIGNS OF THE ORIGINAL CREATORS. JOHN ROMITA DESIGNED THE VISUALS FOR WOLVIE BASED ON LEN WEIN'S RESEARCH ON THE VICIOUS ANIMAL OF THE SAME NAME (A TASK HE UNDERTOOK AT THE REQUEST OF ROY THOMAS). OVER THE YEARS THERE HAVE BEEN MANY ENHANCEMENTS TO WOLVERINE'S LOOK, BUT THROUGH THEM ALL, JOHN'S ORIGINAL 5'5" CLAWED WILD MAN STILL REMAINS AT THE CORE OF EVERY DEPICTION.



PHOENIX CLASP RESTS ON RIGHT HIP; SASH FANS OUT AS IT PASSES AROUND LEFT HIP.



PHOENIX IS APPROX. 5'4", WEIGHS ABOUT 110 LBS.

PHOENIX/JEAN GREY IS A SCHIZOID PERSONALITY; THE CHARACTER AS SEEN HERE IS THE JEAN GREY ASPECT. PHOENIX IS MUCH WILDER, LESS UNDER CONTROL.

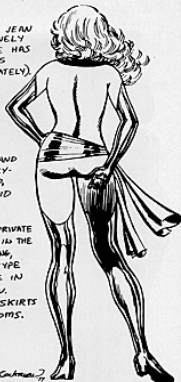
WHEN THE PHOENIX PERSONALITY IS DOMINANT HER HAIR IS LONGER AND FREE-FLOWING, EYES FIREY AND FACE LIT WITH DRAMATIC LIGHTING. THE JEAN GREY HAIR-STYLE IS MORE OR LESS A FARRAH FAWCETT-MAJORS CUT.



ALTHOUGH JEAN IS RELATIVELY SHORT, SHE HAS LONG LEGS (PROPORTIONATELY).

GLOVES, BOOTS AND SASH ARE HIGHLY-METALLIC GOLD, ALMOST A 'LIQUID METAL' LOOK.

JEAN GREY--IN PRIVATE LIFE-- DRESSES IN THE COLORFUL, FLOWING, CLINGY, SEXY-TYPE STUFF YOU SEE IN COSMOPOLITAN. LOTS OF FULL SKIRTS AND BELL-BOTTOMS.



Cockrum

HOW TO DRAW THE X-MEN:

PHOENIX!



MARVEL GIRL
(HOW ABOUT A NEW NAME?)

WHEN IT CAME TIME TO REDESIGN MARVEL GIRL FOR THE NEW X-MEN BOOK, COCKRUM SHOWED THE INFLUENCE OF THE LATE-SIXTIES AND EARLY SEVENTIES BY GIVING HER AN APPEARANCE THAT RESEMBLED THAT OF A GO-GO GIRL. NO ONE INVOLVED (INCLUDING DAVE) WAS HAPPY WITH THE DESIGN. THEN THE PHOENIX IDEA REARED ITS INFAMOUS HEAD AND COCKRUM STRUCK UPON A LOOK FOR JEAN GREY THAT WOULD CARRY HER THROUGH ONE OF THE MOST FAMOUS STORYLINES IN COMICS HISTORY, SEEN HERE IN A 1977 ARTISTS' STYLE GUIDE.

Jerry Novick, who has worked on the Marvel, DC, Viz and Innovation teams, is a regular columnist for the monthly MARVEL AGE magazine, and has contributed to the X-MEN 2 trading cards set, MARVEL PREVIEW '93, and The Further Adventures of Batman paperback collection.

PRO FILES

Fabian Nicieza's prolific writing career began almost immediately upon his arrival at Marvel, with many ups and downs along the way.

He started out in the Marvel manufacturing department, where he spent four short months before moving into advertising and promotion. Having received a Communications, Public Relations/Advertising Bachelor's Degree from Rutgers University in 1983, it seemed to have been an appropriate career move. He served as Advertising Manager and developed promotional posters, giveaways, and ads—all for the direct market of comic book stores.

In May 1990, Fabian made another career switch and entered the editorial den as an editor working predominantly on the titles targeted at younger readers, including **ALF** and **BARBIE**. Presently, his editorial stable includes **MAD DOG**, **WONDER MAN** and **WILLIAM SHATNER'S TEK WORLD**.

As a writer, his regular monthly credits include **X-Men**, **X-Force**, **Cable**, **The New Warriors**, **Nomad**, **Night Thrasher**, (beginning in June), and **Nova** (beginning in November). On the not so regular side, he has **X-MEN UNLIMITED #2** and the **DEADPOOL** limited series.

Fabian takes a different slant on each of the titles he writes. He sees **X-MEN** as a book that deals with characters, and what transpires in the book as directly deriving from events in the charac-

ters' lives, whereas in **X-FORCE**, a series of events build upon themselves leading to intense climaxes. In **X-MEN** he attempts to build the storyline and it may not have a payoff for a long time. In **X-FORCE** he likes to have the payoffs happen in a much shorter length of time. Within three or four months from the moment of inception. To Fabian's mind, **X-FORCE** is raw and visceral and moves at a much faster pace than **X-MEN**.

Fabian works with pencillers Greg Capullo on **X-FORCE** and Andy Kubert on **X-MEN**. It's a happy collaboration on all sides. Fabian teams up with Art Thibert (known as "Archie Bear" to the **X-MEN** Editors) on one of the newer series he masterminds, **CABLE**, spun off from the highly popular **CABLE** limited series. Fabian calls Cable a complex character of conflicting emotions, desires and needs, who makes hard choices everytime he pulls a gun out. Fabian and Art Thibert created a host of new characters, mostly allies of **CABLE**'s, and at least one villain, all of whom belong to the original future timeline where Cable originally existed.

As for **DEADPOOL**, Fabian calls him a combination of the Punisher, the **X-Force**-**X-Men** Universe, and a Looney Tunes cartoon. It has a slapstick quality, in the sense of Bugs Bunny and Elmer Fudd chasing each other around in circles. He's sort of a jerk if you compare him to your typical hero. As Fabian put it, "you wouldn't want your daughter to marry him."



FABIAN NICIEZA

— Paula Foye

ROY THOMAS

Who'd have thunk it?

That the X-Men would become the most popular super hero team in the history of comic books, I mean.

When I came to Marvel in summer '65, **THE X-MEN** was one of the super hero comics I cared the least about. Oh, they were a good enough group, and they featured the same Lee/Kirby team that had made **FANTASTIC FOUR** a "must-buy" from the 1961 day I stumbled upon **F.F. #1**, around the time I graduated from college. It's just that, premiering in 1963 at the same time as **THE AVENGERS**, they seemed — well, redundant — a teenage version of the **F.F.**, which suffered by comparison to both that group and the new Avengers, which sported the kind of all-team teaming I've always loved.

It was years later that I realized the X-Men weren't so much an imitation of the **F.F.** as they were of **THE AMAZING SPIDER-MAN**. Think about it: Cyclops had Peter Parker's teenage angst, the Beast great agility and strength, Iceman was happy-go-lucky, and the Angel represented the heady freedom of the ol' Wall-Crawler felt when he webbed his way above the skyline. And Marvel Girl — well, maybe she was Pety's feminine side. I don't know. Nor do I suspect that Stan and Jack had anything in mind like subdividing Spider-Man: It just worked out that way.

Anyway, it was an okay comic book, but one I generally read after I'd finished off the other Marvels. Others must have agreed, for it was one of Marvel's last mags to go monthly. So naturally, a few months after I became Stan's assistant editor, **THE X-MEN** became my first regular super hero writing assignment.

I never minded getting Stan's hand-me-downs. Still, I suspect the fact that Jack Kirby had quit doing layouts for the book had something to do with Stan's surrendering the title, though Werner Roth did a cre-

ditable job with the art under the name "Jay Gavin." After dialoguing **X-MEN #21** from a plot I inherited, I took over full scripting and stayed through #43.

I don't look back on that first go-round on **X-MEN** as my finest hour. Villains like Dominus, El Tigre, and the Locust were never going to set the world on fire. In #28, however, I did come up with the Banshee — who should really have been a female like banshees of fable, but Stan felt villainesses didn't sell as well as villains — and Werner did a fine job designing his look and costume. But every time I see his daughter Siryn, I'm reminded that she, not he, should be sporting the name Banshee.

During this period, I also became the first person Stan let write Spider-Man in a story he didn't plot — "Along Came a Spider" in **X-MEN #35**. I was even allowed, in #39, to do what I'd wanted to do since day one: to give the mutants individual costumes rather than uniforms!

Still, I was always open to a chance to "move up" from **X-MEN** to something else. Thus, after plotting #43, I turned the reins over to Gary Friedrich and concentrated on **THE AVENGERS**, **SUB-MARINER**, and others.

Around this time, **X-MEN** sales being a wee bit soft, we tried spotlighting individual mutants in different issues. Neither that, nor issues drawn by Jim Steranko, nor stories written by Arnold Drake (whose "Doom Patrol" had begun at DC at the same time as **X-MEN** debuted) did the trick. Barry Smith contributed a story which he drew on park benches, which he considers the nadir of his then-fledgling career.

Only one issue after I returned to writing the book at Stan's request, Neal Adams wandered in and said he'd like to pencil **THE X-MEN**. Neal was a young phenom of sorts, a year or so younger than my own 28 years,

who was making his mark at DC, having come to comic books after starting out drawing a "Ben Casey" newspaper comic-strip. He wrote some of his own stories, too, and I volunteered to give him a crack at writing the book; but he expressed a liking for my work, and asked me to stay on. Thus began my second "life" on **THE X-MEN** — and a run which, while it never set the world on fire saleswise, is aesthetically a high mark. Neal deserves the majority of the credit for that, of course, but I'm not modest enough to deny inker Tom Palmer and myself our little share.

Neal basically co-plotted the book on an informal basis. I started out being moderately impressed with his artwork, but when I saw him penciling the tomb of Abu-Simbel, I became a fan. Despite perennial deadline problems (not even helped by having Roth and others draw five-page backups on various mutants), it was a peak experience of my life in comics.

I won't say much about those issues here, as it's all been said before — except to wish that Marvel would gather all the Adams-drawn stories into a Marvel Masterworks edition



one of these days.

Along the way, in #64 — drawn by Heck and Palmer to gain time — I even sneaked in the Japanese mutant I'd conceived years earlier. Sunfire, whose mother had been at Hiroshima in 1945, wasn't a full-fledged X-Man yet, but I hoped to make him one.

I scripted all X-MEN issues Neal drew except his very last (#65). Neal wanted to plot one entirely by himself, to see how it turned out. I said "fine," having plenty of other things to do. By the time his pencils came in, I'd gotten even busier, so I turned the art over to Denny O'Neil to dialogue. Some people have professed to find touches of Denny's sensibilities in the story. If so, it's all in the scripting.

Meanwhile, sales on X-MEN continued to slump. One or two issues — #62, with Neal's huge Ka-Zar figure on the cover; #64, the Sunfire/Heck/Palmer issue; and #65, with a Marie Severin cover — did well. But overall, sales were not quite good enough in those days when selling nearly 200,000 copies out of a print run of 375,000 was considered inadequate.

By this time, Neal had pretty much decided to move on anyway. After a 66th issue (drawn by Sal Buscema), **THE X-MEN** was cancelled.

Except that sales were just good enough that Goodman decided to keep it around as a reprint book until overall Marvel sales (generally soft at the time, on the heels of our 1968 expansion) picked up across the board.

Stan and I, too, wanted to do what we could to keep the X-Men in the public eye. As editor in chief in '72, I tried an experiment that hearkened back to F.F. #1-2, by having the mutants appear in civvies — no masks or costumes — with Spider-Man in **MARVEL TEAM-UP**. I figured their individual silhouettes were recogniz-

able enough. Nothing much came of the idea.

Then, in 1974, not long before I stepped down from my two-year tenure as editor in chief, a meeting was held between now-publisher Stan, president Al Landau, and myself about possible new projects — and thus began my third brief "life" with the X-Men.

Landau, president of Marvel on behalf of Cadence Industries, the conglomerate that owned Marvel, also ran a company which sold reprint rights to Marvel Comics abroad. He had this notion that, if we came up with a comic which featured a number of heroes — one from each of several key countries which were markets for our books — it could make a lot of money.

I seized on that idea to suggest that we revive the X-Men along those lines. As an old fan of the Blackhawks — crime-busting aviators who came from six or seven different nations — and as the originator of the Irish Banshee and the Japanese Sunfire, I suggested a scenario in which two or three of the original X-Men would fly around the globe in a super-aircraft disguised by artificial cloud cover, to search for new mutants. The recruits would include mutants from whichever countries Al and Stan deemed advisable. One, we all knew, would be Canada — and I thought of Wolverine, a hero whose name and general attributes I'd suggested to Len Wein months before and who'd appeared in **THE INCREDIBLE HULK**, nicely fleshed out by Len.

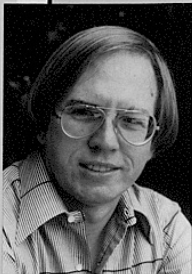
Al and Stan liked the idea, so the new revived X-MEN was born. None of us figured the comic would be a monster hit, but if it broke even in the States, it would probably make a considerable profit abroad.

While the first story was in preparation, I stepped down as editor in chief. By the time **GIANT-SIZE X-MEN #1** appeared, the concept of the heroes-in-countries-we-want-to-sell-to had fallen through the cracks, for reasons no one seems to know. But it didn't matter, because X-MEN was soon selling well on its own merits under Chris Claremont and Dave Cockrum. And the best was yet to come.

My only regret is that, by quitting when I did, I denied myself a tiny sliver of immortality by having my name forever linked to the new X-MEN as editor of that first issue.

But then — like I said — who'd have thunk it?

MUTAGENETIX



ROY THOMAS was the first editor to succeed Stan Lee at Marvel (1972-1980), where he also served as editor in chief. He has been a senior editor at DC Comics, and a writer of most of the major characters published by most major comics companies. Currently he is writing, among others, Doctor Strange, Secret Defenders, the various Conan the Barbarian titles, and Avengers West Coast. Roy wrote **UNCANNY X-MEN #20-43, 44** (plot), **55-64, 66**.



PRO FILES



Andy Kubert maintains his strict schedule six days a week. He tries to take Sundays off, but some weeks it just doesn't happen.

He had no intention of getting into comics but he couldn't help it. After all, it came with the genes. Graduating from high school, he wasn't certain what he wanted to do, so he spent six months at the Rochester Institute of Technology studying packaging design. Andy knew it wasn't the career he wanted for himself, and his father, Joe Kubert, encouraged him to attend Joe Kubert's School for Cartoon and Graphic Art for at least a year. Though his father had made a lifetime career in comics, this constituted Andy's first attempts

Andy and his brother Adam at a *Doc Savage* mini-series over at D.C. so he spent some time in their camp, working on *Warlord*, *Sgt. Rock*, and *Batman vs. Predator*.

Back at Marvel, he worked with his father, Joe Kubert, on four issues of *GHOST RIDER*, and illustrated a *Wolverine/New Mutants* special (*RAHNE OF TERRA*). He revealed that he particularly enjoyed working on that project, in which Logan went back in time to the Knights of the Round Table. So Andy went to Europe, visited some castles and got plenty of photo reference.

X-MEN is Andy's first monthly title and his first "super hero" comic book. He says all his previous books required a dark and gritty feel. He sees the *X-MEN* as clean and shiny, and the most difficult book he has ever had to



at comics.

He first learned the skill of lettering back in 1981-82. It took him between six months and a year to learn the craft and, after getting work in that aspect of the business, he submitted pencil samples to editors at Marvel and D.C. Comics. Larry Hama gave him his first job, a back-up story in *Savage Sword of CONAN*. He did a lot of pin-ups, and two more full issues of *SAVAGE SWORD* as well as the U.S. Marines series *SEMPER PARATI* (inked by John Severin). Mike Carlin then offered

draw.

He enjoys working with Fabian and finds his plots a breeze to work from in comparison to some writers. "Each sentence is a panel with Fabian" he said, "whereas other writers take a novel approach that has to be sifted through to discover where the action lies."

After eight years in the business, Andy said he doesn't know how to letter anymore, and he figures if he didn't work in comics, he'd probably be in jail.

ANDY KUBERT

— Paula Foye

MM

ore than anything else, Art Thibert loves the process of creating new characters. It gives him a chance to take something from scratch and bring it to life. He says it's fun to see them take on a life of their own, with mannerisms and characteristics that make them unique. He also

Marvel and ended up soliciting his samples. He worked on "kiddie comics," as he put it, including the **INHUMANOID**s, then took a stint over at D.C. working on **Superman** for two years. Music fell by the wayside when he realized he could earn a better living as an artist.

Art went on to ink some of the biggest names in the **X-MEN**

PROFILES



likes to see how they end up interacting with established characters. Art co-created the Hazard character when he pencilled and inked **X-MEN** #12 and #13 and did Hazard's trading card in the last Skybox **X-Men** series.

Art started out inking, and took the plunge into pencilling when Editor Bob Harras gave him a chance to make his mark, first in those two issues of **X-MEN**, and currently on a regular basis with **CABLE**.

Devoted to comics for the past five years of his life, Art chose his career over becoming a musician. He studied music theory in his home state of California and played the drums. Fortunately for comicdom, he took some art courses on the side. He happened to know some people working at

jungle: Jim Lee, Whilce Portacio, Art Adams, and, outside the **X-universe**, Walt Simonson on the **FANTASTIC FOUR**.

More recently, he finished up some cards for the **MARVEL IV** series. Among the characters he brought to life were Storm, Rogue, Wolverine, Cyclops, Archangel, Beast, Magneto, Bishop, and the **X-Men** hologram that includes all the new **X-Men** characters on one side and all the old ones on the opposite side.

His philosophy and the approach he takes to achieve it is to make his illustration as "big and fun" as he can. He also finds that discipline is key to accomplishing this; Art begins work at 8:00 every morning, puts on the stereo, and works straight through until it's time for bed.

ART THIBERT

— Paula Foye

PRO FILES



GREG
C
A
P
U
L
L
O

— Paula Foye

Greg Capullo always had the intention, maybe somewhat subconscious, of getting into comics. He grew up admiring the work of John Buscema, Barry Windsor-Smith and, later on, Jim Lee and Mark Silvestri.

Rather than going straight into the field, he set out in 1981 to do illustrations in the advertising arena.

His background is not unlike Fabian Nicleza's, but rather than writing, Greg drew and painted. Some of his work included machinery paintings, cartoons, and detailed real-life drawings for companies like General Electric and Price-Chopper.

Greg taught himself everything he knows about illustration. He borrowed anatomy books from the library, learned the Latin names for all the body parts, and studied perspective and figure drawing. He received some helpful advice from Larry Hama, who told him to watch movies with the sound off to learn storytelling. Larry advised him that the reader should know what's going on without hearing the dialogue. Greg also found himself an out-of-print copy of *The 5 C's of Cinematography*, a book he swears by.

Greg approached Marvel for the first time in 1988 and received his first job on **WHAT IF... DARE-DEVIL KILLED THE KINGPIN?** He soon earned a stint on **QUASAR** and penciled that book for more than a year. It confused some of the editors — Suzanne Gaffney and Kelly Corvese, to name names — when this dark-haired guy walked in. They'd associated him with **QUASAR** for so long they expected *him* to be as blonde as the hero, and he didn't meet those expectations.

Currently the regular penciler on **X-FORCE**, Greg strives to make it the best book on the market — his goal is to see it achieve number one status. Constantly at work improving his style, he always thinks he could have done a better job when he sees it in print.

Greg finds that, while reading

a Fabian plot, he watches the story go through his mind like a movie, then sits down to make it happen on the page. He finds that when he can't think of what to do, it helps to "sleep on it," and when he wakes he'll often have the solution. Sleeping over a plot gives it a chance to "ferment."

Beyond **X-FORCE**, Greg does some pin-ups here and there — such as the one that appeared in **X-MEN UNLIMITED #1**. He also designed the hologram of Cable for the wraparound cover of **#25**, and his original drawing appeared alongside the hologram statue on the cover of **MARVEL AGE #27**.

More than anything else, Greg wants to make his work "in your face" and full of action without sacrificing the storytelling that is the heart of comic books.



X-MEN

ANIMATED

second season

Production for the *X-Men* animated series second season is well under way, and with the runaway success of season one, a third season is already being discussed.

Episode #7 of the first season, which aired on Saturday, February 17, 1993, scored the best ever rating in its time slot. The *X-Men*'s 15.6 rating in the key boys 6-11 demographic was higher than the ratings for ABC, CBS, and NBC combined in the same time period. These ratings make it the highest rated FOX cable network show to ever air on a Saturday morning and places it higher than any weekly average for FOX's *Batman*. The phenomenal success of the first season took everyone by surprise. Everyone, that is, except the true Marvel *X-MEN* comic fans. They have been waiting for a television series like this for years.

One of the people responsible for the series success is Producer Larry Houston. Larry is in charge of the general look of the animated series, and is responsible



for such things as hiring the artists, making sure the storytelling goes well, and he even has a vote in deciding which actors will supply the voices of the *X-Men*.

"I liked the first season a lot," Larry said. "It killed me," he added, to explain for he put his heart and soul into making the first season as good as possible.

Larry's interest in art goes way back to the Jack Kirby/John Buscema days of art. As he moved into the field of storyboards, the works of Hayao Miyazaki, Larry's favorite director of Japanese animated cartoons, influenced his visual storytelling greatly. He learned a lot from their craft and applies it to the *X-Men* every chance he gets.

Larry is not alone in his efforts. He gives credit to the Story Editor, Eric Lewald and Supervising Producer Will Meugniot, with whom he works directly.



They each have a hand in the plotting of each *X-Men* story and the linking of storylines that continue from show to show.

Larry noted that it's a long process for the *X-Men* animated series to go from typewritten plot to the small screen, and there are a lot of players involved. The series is financed in a partnership between Marvel Entertainment Group, SABAN Entertainment and Polygram Video company. SABAN sub-contracts the show to GRAZ Entertainment, where all the preproduction is done as scripts, models, and storyboards are all put together under the supervision of a director. These are then sent to AKOM (production house) in Korea for final production and the film is animated and shot. Sometimes it takes up to 20 weeks to complete.

One episode of *X-Men* takes a lot longer to shoot than does *Batman* because of all the color involved in the actual art. With *Batman* their is only one main character to be colored with highlights, base, shadow, and finally black. With *X-Men*, there can be six to eight main characters in any given scene.

When AKOM is finished shooting the film, it is sent back to SABAN where special effects (SFX), music, and voices are added. The film is then delivered to FOX and they put it on the air.

Last year, the animated series writers and artists were creating something new. The first season introduced the *X-Men*, established their mutant world and their struggles. The core comic book audience was already aware of the *X-Men*'s ongoing fight for equality and peace among mutants and humans, and the series was introducing these concepts to legions of new viewers. The fans have been paying close attention, and the creators know it!



As a result, the writers will spend more time during the second season on more personal stories. They have the responsibility to continue their high quality work and improve on what has become the hottest show in "children's television." The character drama will be heightened, the opening "teasers" more compelling, the action more explosive, the problems more intractable, the decisions more difficult, the "answers" less reassuring.

The drama will be focused on storylines like Rogue's struggle with her identity and Wolverine's struggle with himself. The creative team of the animated series is well aware that the show's greatest strength is that the *X-Men* are "real people" first and super heroes second. In the second season there will be references to events and characters from the first season in order to create a sense of *X-Men* history. This will be done sparingly. No plot points will ever require that the viewer have knowledge of previous episodes.

The mutant-human relationship this season will become noticeably worse, and a season long theme of anti-mutant vigilantism will affect every episode. This season will be focusing on two popular characters who were underused last year, Beast and Gambit. This year's episodes will not be connected in so tight a direct serial progression, just in case episodes run out of order. This will enable everyone involved to avoid situations like the one that occurred when, last season, "The Unstoppable Juggernaut" episode aired a week late due to production problems. So the episode "The Cure" aired before it, which was not a major problem except that, in "the Cure," the *X-Men* are repairing the mansion which was destroyed by the Juggernaut. Since these episodes aired out of order, the mansion was being repaired a week before it was destroyed.

...WILL RETURN WITH A



The second season will have an opening two-part episode and a closing two-parter. All seven (or more) stories in between will stand on their own. At least two elements brought up in the opening will occasionally recur during the middle stories, then be resolved in the closing. The first is the loss of Professor X. In the opening, Xavier will be missing, and some will believe him to be dead. His absence will strongly affect the lives of the remaining X-Men as they struggle to hold the team together. This will affect Cyclops the most, as he will be stepping in to lead the group in Xavier's absence.

The second element will be the return of the character Morpheus (from a short stint in the first two episodes of the first season). He was the mutant with the ability to transform into other beings and he was killed by Sentinels in the second episode. But, just as in the comics, death is terminally temporary. Morpheus will return with a "good" and "evil" side fighting to take control of him. By the end of the first two-parter, Morpheus's good side will make the decision to go into exile to protect the rest of the X-Men from his bad side. This will be referred to in future episodes and resolved in the ending two-parter.

The secret weapon in keeping the animated series as close as possible to the X-MEN comic book is the story consultant Bob Harras, group editor for the "X" titles at Marvel Comics. He met a number of times with Sydney Iwanter, the producer of the animated series, and Bob noted that FOX was very receptive to his comments regarding characterization and storylines. For example, in the first draft of season two, Jean Gray and Scott Summers were to be married in the two-part opener, and Jean was to be pregnant for the rest of the season. Bob pointed out that this led to

many problems for both the readers and the television audience.

Scott and Jean's relationship has always been disrupted when fate has thrown them a curve at every turning point. "It is the tragedy of their affair that defines them," Bob observed, and his job is to be constantly aware of how the audience perceives the X-Men, what they expect to happen and how they expect the X-Men to act in any given situation. If the animated series were to stray too far from the original plan the audience would pick up on it right away and realize these are not the characters that they've come to know and love.

So far this has not been a problem. "The translation to the screen has been extremely successful. The themes of the X-Men mythos — alienation, prejudice, friendship, the price of being 'different' — were effectively captured," Bob related.

Bob knew this was so when he saw a group of several hundred Australian children at a convention down under watch the pilot one day. They came back the next day with their friends, telling them, "This is great, it's just like the comic books!"

From the mouths of babes to the ears of Mr. Nielsen.

Kelly Corvese is the editor for X-FACTOR, X-MEN UNLIMITED and X-MEN ADVENTURES. In the latter capacity, he is intimately involved with the animated series, though this assignment took him deeper into the halls of Hollywood than he had anticipated. He is the colorist on CAGE and for various stories appearing in MARVEL COMICS PRESENTS, for which title he has also written "Starjammers," "She-Hulk" and "Crossbones" tales.

"GOOD" AND "EVIL" SIDE...

"[Richard] Evans [of Bedrock City Comic Co.] says Marvel is starting to be more careful about licensing its characters for cards and other products, and that's paying off."

"The Turtles had a good ride," he said, "But the X-Men are top dogs now."

Bruce Westbrook
The Houston Chronicle
February 14, 1993

MEDIA SHOWER

How long will FOX stay on top? Kids are notoriously fickle about their cartoons. But for now, FOX is flying high with its super heroes — and no doubt hoping someone doesn't mutate a worthy challenger.

Becky M. Johnson
in Los Angeles
Business Week
March 22, 1993



In the February sweeps, X-Men improved the Fox Children's Network's ratings 49 percent over last year. The show was neck and neck with CBS's *Teenage Mutant Ninja Turtles* and *Gargoyles* and *Friends* as the top-rated cartoon among kids, and outpaced NBC's *Saved by the Bell* with teens.

I.R.
TV Guide
Vol. 41, No. 12,
Issue #2086
March 20, 1993

The X-Men (and women) aren't literally teenagers but an indeterminate age somewhere between the *Beverly Hills 90210* and *Melrose Place* crowds. Yet their hopes and dreams are straight out of S.E. Hinton.

Frank Lovece
Entertainment Weekly
February 22, 1993

"It's incredibly rare to preview a Saturday morning series to so large an audience, and we couldn't be more delighted," says Margaret Loesch, president of FCN. "We're particularly excited by the significant increase in viewership of Part II over Part I — a definite indication that momentum is escalating."

Licensing Book
Vol. 10, #5
February, 1993

LEN WEIN

MUTAGENETIX

Who knew?

When Roy Thomas, then Marvel's editor in chief, called me into his office, lo, those many years ago, and told me he wanted me to create a new character called "Wolverine" because (and I've always gotten a kick out of this) he loved the Jamaican accent I was using in the "Brother Voodoo" feature I was writing for *STRANGE TALES*, and he wanted to see how I would handle a Canadian accent, who knew we were creating a major piece of comic book history?

I did what any good writer would do; I researched wolverines, discovered they were nasty, vicious little mammals with razor-sharp claws, who would not hesitate to attack animals many times their size, and created a character to fit that particular profile. I made him short (five foot three), feisty, with adamantium claws and a hair-trigger disposition, the human embodiment of the savage little beast.

And I also made him a mutant — since there had been rumors being bandied about Marvel offices that we might be reviving the then-defunct X-Men as a group of international troubleshooters (à la DC's Blackhawk), and I figured having an extra mutant or two hanging around in case of emergencies couldn't hurt. It never dawned on me that I might end up being the one assigned to revive the X-Men, but when that came to pass, I was certainly glad to have given myself a starting place.

Wolverine was introduced on the last page of *THE INCREDIBLE HULK* #180, a title I was writing at the time. The book was illustrated by the ever-under-rated Herb Trimpe and inked by Jack Abel, though Wolverine's costume had been designed by the always extraordinary John Romita, Sr. At the time, the character made barely a ripple.

Months later, when Dave Cockrum and I were deciding on the line-up for what was to become *GIANT SIZE X-MEN* #1, the first character I

suggested was Wolverine. Dave agreed readily (though he did want to slightly redesign Wolvie's helmet). The rest of the group was put together in a most unique way.

Dave always carried a thick binder with him, filled with costume designs and names of literally dozens of characters. As we decided on the proper mix of powers and personalities that would create the greatest energy within the group, Dave and I would go through his binder and pick out likely visuals. Simplifying several elements of a blue-skinned character with a black, white, and red costume gave us Nightcrawler. Almost nothing had to be altered to give us Thunderbird. The character of Colossus was also relatively simple. It was final member who was the biggest problem.

Dave had a great visual for a female character he called the Black Cat (long before the *SPIDER-MAN* character). We also had a male weather-wizard we called Tempest whose costume left a lot to be desired. Roy Thomas suggested we give the weather powers to the female character and, with a few artful costume alterations, Storm was born.

I had a great time plotting and writing that first issue (with last minute plot suggestions from my then-assistant Chris Claremont) but by that time I was also editor in chief of Marvel (Roy Thomas having opted to become Marvel's first writer/editor) and found I couldn't really afford the time to write more than three titles a month. Since I already had a fair momentum built up on *THE AMAZING SPIDER-MAN*, *THE INCREDIBLE HULK* and *THOR*, I decided to pass the writing reins of the new regular *X-MEN* title out to Chris.

After all, the *X-MEN* had never really been one of Marvel's more important titles, had it? What possible difference could giving it over to some other writer make?

Like I said, who knew?



LEN WEIN is a former editor in chief of Marvel Comics (1973-74), senior editor at DC Comics (1976-85), and editor in chief of Disney Comics (1989-91). Len has scripted most of the major Marvel and DC heroes at one time or another, and is currently writing both for comics and for animation, including the Batman and X-Men series. Len wrote INCREDIBLE HULK #180-182 (Introducing Wolverine), GIANT-SIZE X-MEN #1, and UNCANNY X-MEN #94 and #95 (plot).

PRO FILES



LARRY HAMA

— Sonja Ratcliffe

Never there was a match of writer and character, it's **WOLVERINE** and Larry Hama. He's been writing and editing tough guys for years, from **G.I. JOE** to **CONAN THE BARBARIAN**. He's been the scripter for *Wolverine* since issue #31, collaborating with a lineup of artists that includes Mark Silvestri, Mark Texeira, and Adam Kubert, who takes the penciler's chair at issue #75.

Larry has stayed with **WOLVERINE** for so long — more than 3 1/2 years — because he likes the character. "He's a tough little guy with an attitude. He doesn't complain about having super powers or hurting people. He can protect himself. What does he have to worry about?"

Larry has been working in comics for about 22 years. He chose to be a writer after working in just about all areas of the field. He started out as a letterer. Afterward, he was a colorist, then a penciler and an inker, at which time he worked on **DAREDEVIL**, **IRON FIST**, **KA-ZAR THE SAVAGE**, **MAN-THING**, and **JOHN CARTER, WARLORD OF MARS**. Finally, he became an editor, spearheading titles such as **THE 'NAM**, **SAVAGE TALES**, and **CONAN THE BARBARIAN**.

While he was a Marvel editor, he wanted to direct his career toward writing. "At first, no one would give me any writing work. I asked around because here I was, an editor at Marvel, and no one would give me anything. Finally someone told me, 'You're an artist. You started out in the business as an artist, and that's how they see you.' Because no one would hire me at Marvel, I started writing for Warren [magazines]." When Marvel editors saw he could write, they started giving him work. His writing credits include **G.I. JOE** (since issue #1), *National Lampoon*, *The Young Masters* and *COPS: THE JOB*.

Outside of the comic book world, Larry has acted on television, in *MASH*, and various soaps and commercials, as well as on Broadway. He is a guitarist

in a rock 'n' roll band called the *K-otics*, and lives in the New York area with his wife and daughter. He was once assistant to the famous artist Wally Wood, and has worked freelance for Continuity Comics.

His life as an artist has affected the way he writes comic books. He never uses caption boxes unless he wants to give the reader a specific idea of the time or place. "Once, I had to draw a large panel with a mountain in it. The writer had described it perfectly: there was a mountain in the background, and clouds in the sky. Some light was shining through the clouds. I spent half a day drawing it, and then he put captions over everything, describing the mountains and the clouds and the light I had just drawn!"

While Larry understands the importance of the artwork in a comic, and likes to discuss certain aspects of it with his artist, he commented, "I like to write tight plots, page by page, because I like to control the page breaks. When the reader gets to the end of the page, he has to want to turn it. A cliff-hanger has to be there or something. It's something I really work on, but no one ever writes to me, telling me how much he likes my page breaks!" he said, laughing.

He started reading comics when he was a small child. Over the years, he has formed a philosophy on what makes a comic book good. "The most important part of a super hero comic is the fantasy of super-importance. The reader has to be taken to another place where everything is magnified, and everything the hero does *matters*."



WV

olverine #75 will introduce Adam (THE SPIRITS OF VENGEANCE) Kubert, as the new series penciler. "I

am gonna make that character [Wolverine] so gritty, you won't be able to tell the difference between him and sandpaper," Adam joked, adding, "I really like the work Texeira has done on it, and hope that I can fill his shoes."

While he has chosen to be a penciler, he has also inked over his brother, Andy on projects like *Batman vs. Predator*. "In order to work on a monthly book, I could only pencil, rather than pencil and ink, because of the time factor. I prefer not to be labeled as a penciler or an inker. I think they are all artists. It would be my preference to be able to produce the whole job: pencil, ink, color, and letter. I haven't written anything yet, but we'll see what happens..."

For now, he is enjoying penciling. His drawing leans toward horrific and gritty moods, but he also likes to challenge himself. "It is more challenging for me to do stories that revolve around characterization and development. Quiet scenes are also a challenge to me. There is less action going on, so it's more difficult to make them look interesting and dramatic."

Adam relies on the basics for drawing comics. He thinks that good storytelling, the use of panels (with or without words) to give the reader a clear idea of the plot, is the most important part of a good comic. For anatomical reference, he uses a 2½-foot-tall "skinless man," made of white plaster, which shows where all of the muscle groupings are.

His father, Joe Kubert, had been working in comics for years by the time Adam was born. Adam has been looking at comics all his life, because Joe brought them home from work, but he did not know that he would be working in comics until he was 21. "When I was a kid, I wanted to be a pediatrician. When I went to college, I studied medical illustration. At my dad's school (The Joe Kubert School of Cartooning and Graph-

ic Art), I studied cartooning."

He also learned about nuances of drawing through personal experience. "One of the projects that *National Lampoon* offered me was called 'Citizen Porn,' a seven page spoof of *Citizen Kane*. It sounds a little hokey (actually, it was pretty funny), but I learned a tremendous amount about point of view angles, placement of blacks, pacing, composition, and storytelling," he explained. "You see, before I started the job, I watched the movie a number of times, and had a bunch of movie stills that the people at *Lampoon* provided me for reference."

Adam Kubert lives in New Jersey with his wife and two children. When he isn't working in his studio or spending time with his family, he rides his motorcycle. **THE SPIRITS OF VENGEANCE** is the first monthly book he penciled. He has also worked in advertising, where he did storyboards, animations (rough animation) and sketch art.



PRO FILES



ADAM KUBERT

— Sonja Ratcliffe

X-TRAPOLATIONS



With a massive cross-over involving the Avengers, the return of the arch villain, Magneto, and a deadly mutant virus on the loose, the stage is set for an

explosive X-Men 30th anniversary as events erupt in each and every mutant title, sending ripples across the Marvel Universe (and particularly into the Avengers family). At press time there were details on the storylines and special projects that could be revealed, even though many of the specifics were still being ironed out. Special care has been given so as not to reveal too many details, and as plans develop further, they will be reported in the ongoing monthly, *Marvel Age*. For details on the X-Men/Avengers crossover, see the special feature in this magazine and the **AVENGERS ANNIVERSARY MAGAZINE**.

Uncanny X-Men, monthly, \$1.25,
X-Men, monthly, \$1.25

With the creative teams of Scott Lobdell and John Romita Jr. on *Uncanny X-Men*, and Fabian Nicieza and Andy Kubert on *X-Men* firmly in place, readers can expect to see some major changes take place as a result of both the "Hunt For Magneto" and the mutant virus storylines. *X-Men* Editor Bob Harras described how actions in both titles will impact the future of these two books. "This summer's events have really set the next stage for mutants, the next challenges they are going to have to face," he revealed. "We have seen the return of Magneto, who has been their enemy since issue one, but now he's back on an entirely different level of threat. The back story that runs during the summer will also effect every mutant in the Marvel Universe."

but now he's

"It specifically changes the status quo for several characters," he added. "Two X-Men are going to leave the teams. One is going to betray them, in a way, another is going to leave because of the consequences of this story line, and one character is going to die."

THE FUTURE OF THE X-TEAMS

Men boasts Beast, Wolverine, Gambit, Rogue, Cyclops, Psylocke and Jubilee among it's members.

"There will have to be a replacement for the missing members brought in, and this replacement isn't going to please any of the X-Men. It may not please the replacement himself but, as it starts out, this new character is going to set the whole book on its side. This character, who joins the Blue team, will impact the Gold team, as well."

As far as changes in the lives of the X-Men's current members, Harras wanted to remain vague on what he says will be a major event in the lives of two characters. "We're planning on a major change in their status of Scott Summers and Jean Grey in December, for the caper of the thirtieth anniversary. Also, Forge may be coming back into the Gold team and what that will mean to Storm remains to be seen. As we know, they're the couple that just can't seem to get it together."

X-Factor, monthly, \$1.25

With the addition of J.M. De Matteis as new **X-FACTOR** writer, sometimes collaborating with Scott Lobdell, the series will continue to explore the differences between this team and the rest of the mutant population, while pulling them into a more active role in the mutant continuity. The tight relationship between the X-Men and X-Factor during the "Hunt For Magneto" crossover was a natural, due to the obvious family relationships between Havok and Cyclops, and Quicksilver and Magneto, so these relationships will figure prominently in future storylines.

Series Editor Kelly Corvese noted that the issue of the government's sponsorship of X-Factor will heat up in the months ahead and will lead to a debate as to whether they will continue this rela-

back on an entirely different level of threat.

tionship or become a free-lance, rogue mutant team.

"Confrontations between various X-Factor members and Val Cooper will create questions as to how much control the government has over membership and policy of the team," he noted. "Val will become more involved in other government projects, including the formation of another super team, and this will lead to the institution of another go-between for X-Factor and the government." Although details are still in development at press time, Corvase mentioned that current thinking has determined that this new intermediary will most probably be Forge, since "he already has ties both to the government and, of course, to mutantkind. Forge's involvement will be that of a buffer and will give X-Factor the ability to follow more of it's own agenda, rather than having them respond to direct government instructions like something out of 'Charlie's Angels'."

Look for some interesting developments in the life of Lorna Dane and her stormy relationship with Havok. DeMattels's plans call for a re-examination of Lorna as a woman and the development of a much more powerful character, both in terms of her personality and her super abilities. Her past connection with Magneto will prove a pivotal and volatile issue. His plans also call for more focus on the history of all of the characters and a more character-driven approach to their missions.

Random will feature more prominently in future issue of X-Factor and will become a point of interest for Val Cooper and

One is going to betray them, in a way,

her government bosses. Readers will learn more about this enigmatic new character as the series embarks on an examination of his powers and some revelations as to his origin. In any case, Random's presence will cause more than a little controversy within the ranks of the team.

X-Force, monthly, \$1.75

Seriously affected by events unfolding this summer, X-Force licks it's wounds just in time for the return of their mentor, Cable. Fabian Nicieza and Greg Capullo will examine the ramifications of the relationship between the team and the leader they thought dead as he returns to resume an active role in the team. Readers can expect to see conflicts arise between X-Force members (particularly Cannonball), and their former commander as he tries to regain his control over a group that has become not only more independent following his departure, but also a bit skeptical concerning his agenda and his means of addressing it.

Domino fans will be happy to know that current plans call for her to return and form a close working relationship with X-Force.

CABLE, monthly, \$2.00

Fabian Nicieza and Art Thibert will begin filling in some of the mysterious background of this popular mutant hero, though, as always, the result will yield even more mysteries. The team will spend some time exploring Cable's life in his own time, with special attention to his relationship with his wife and son.

Things won't stay too domestic for long, however, as Cable returns to the present to reunite with X-Force and resume his mission of preventing the dark future from which he comes. Cable will be forced to confront the reformed Six Pack, his former team, and will find that they certainly have no love for him. With his agenda muddled by changes in the time line, and his relationships with X-Force and the Six Pack tenuous at best, Cable will face many complex challenges. One such threat will take the form of a powerful assassin from the future.

Although readers can expect to see



one character is going to die.

some guest appearance by X-Force members, the **CABLE** series will focus on the character's solo adventures, will cover new ground, and will introduce new characters to the Cable mystique.

Wolverine, monthly \$1.75

Following his devastating confrontation with Magneto in issue #75, Wolverine will pay dearly for his legendary arrogance. The traumatic events of that confrontation leave Logan more vulnerable than ever before and less capable of continuing the cocky attitude that has become his trademark. With Larry Hama continuing his trademark hard edged writing and Adam Kubert taking the reins as series artist, readers will see a Wolverine unlike any before. (See **MARVEL AGE** #128 for a more detailed interview with Hama and Kubert.)

The consequences of the events in issue #75 will demand a new direction and a new approach in Logan's life, and this team has some major events up their sleeve. Readers will find Wolverine beginning a quest that will not only help him deal with his new 'disability,' but will allow him the time to explore some of the mysteries of his past.

Special Wolverine projects under development include a four issue limited series by John Wagner, Alan Grant and Mike Manley which finds Logan mystically drawn to the Western United States, where he is dropped into a scenario filled with horror and mystery. The series, slated for the end of the year, will be printed on special 'Fanfare' Baxter paper stock and is expected to retail for \$2.95 per issue.

Excalibur, monthly \$1.75

Big changes for **EXCALIBUR** were in a constant state of development as this issue went to press, but new series Editor Bob Harras was able to fill us in on some of the directions he will be taking the team. "I have a great respect for what Terry [Kavanaugh] and Alan [Davis] have done with the book," he stated, "so the changes I plan bring to the team will be designed more to bring them in tighter to the regular X-Men continuity, rather than change the direction of the book."

Harras indicated that the major change in the book will be to relocate the team to Muir Island to get them more involved in the affairs of the other X-Teams. Readers can expect to see more links developed to

the X-Men especially when it comes to former X-Men team members Kitty Pride and Nightcrawler. Harras also plans to explore the relationship between Rachel and 'family' members Cable, Scott Summers, and Jean Grey.

X-MEN ADVENTURES, Monthly, \$1.25

X-MEN ADVENTURES will continue its adaptations of the immensely popular Fox Saturday Morning TV series. With a second television season now in production which promises a one hour opening adventure, a one hour closing adventure, and at least seven regular episodes in



between, **X-MEN ADVENTURES** will chronicle the animated series throughout the run.

One of the very special adaptations in store for series readers will be the origin of Wolverine, which will be adapted from an episode of the **X-Men** animated series written by Wolverine creator Len Wein.

Although the comic falls outside the normal continuity, series writer Ralph Macchio will provide readers with an exciting ongoing chronology of the popular cartoon.

X-MEN UNLIMITED, monthly, \$3.95

The quarterly **X-MEN UNLIMITED** will continue to spotlight various X-Men team and supporting cast members as interpreted by a wide variety of writers and artists in the field. Existing outside the monthly continuity, the series gives

a major change in their status of Scott Summers

and Jean Grey

Wolverine will pay dearly for his legendary

arrogance.

writers and artists not necessarily connected with the other X-Men titles a chance to explore and interpret particular characters.

October will see the release of **X-MEN UNLIMITED #3** written by Fabian McNieceza and illustrated by Mike McKone and Mark McKenna. The issue will feature a story involving Gambit, Bishop, Maverick, Charles Xavier and Sabertooth that follows events in this summer's **SABERTOOTH** limited series and will tie into the upcoming **GAMBIT** limited series.

LIMITED SERIES SPECIALS

Besides enjoying the events in the regular series, mutant fans are in store for a variety of X-Men related limited series and specials. Under development at this time are:

***GAMBIT** limited series, four issues, standard format*

This pilot series, written by Howard Mackie and illustrated by Lee Weeks and Klaus Janson, will explore some of the mysteries surrounding the popular X-Men character. Gambit will head to New Orleans, the setting of his sordid past and the scene of his wife's death, to deal with aspects of his past personal life. He will be joined by Rogue, his current romantic interest. Expect some startling revelations concerning his dark history, his marriage, and events that will dictate his future.

***GENERATION X**, ongoing monthly, \$1.25*

With the mutant population facing a deadly virus and a renewed sense of prejudice radiating from the race of Homo Sapiens, Charles Xavier renews his search for the next generation of mutants. Searching out youngsters who are trying to deal with their new powers, Xavier and Sean Cassidy (Banshee) set out to reinstate the original concept of the School for Gifted Youngsters. With X-Force grown and on their own, Generation X stands to be the "new mutants" of the '90s.

Written by Scott Lobdell and illustrated by Chris Bachalo (Shade, the Changing Man, Death), this ongoing series is slated for release in late 1993 or early 1994.

***XAVIER FILES**, one shot, price to be determined*

Xavier Files will provide a personal look into the private records of Professor Charles Xavier, founder of the legendary mutant team. Confidential computer files, personal notes, and historic artifacts concerning the X-Men will be

revealed in this one shot special.

Envelopes containing items like Jean Grey's psychiatric evaluation (from before she came to Xavier's school) and Moira McTaggart's "Dear John" letter to Charles Xavier will be bound together and shrink-wrapped for protection. In addition, documents including correspondence between Charles and various team members, birth certificates, adoption papers, and the like will be included. **XAVIER FILES** is slated for release in September, with pricing to be determined.

Gary Guzzo recently joined the Marvel Comics staff as publicity manager, having served his time in the trenches as the owner/manager of the Amazing Tales comic book store. He has also been a producer in audio and video, and a media consultant for corporate trade shows.



the "new mutants" of the '90s.

CHRIS CLAREMONT

Where did it begin — my association with the *X-Men*?

The moment I like to use as my benchmark came in early 1969, when I was working at Marvel as a gofer. Roy Thomas was writing the series then, the art having just shifted from Werner Roth to Neal Adams, about as stark and dramatic a stylistic shift as can be imagined in those days. Roy was working on the conclusion to his "Sentinels" storyline, and trying to figure out how to best get rid of those giant, mutant-hunting robots. I offered the suggestion that, since theory had it that the sun's radiation was the ultimate source of evolutionary genetic mutation on the Earth, the Sentinels could only be true to their Prime Directive by getting rid of it (something hopefully beyond even their formidable capabilities). To my delight, Roy liked the idea and used it.

Interestingly enough, at the same time, I was fielding fan mail that contained passionately bitter complaints about the recent changeover in the *X-MEN* creative team. Roy was a tolerable replacement for Arnold Drake, so the commentary went, but who was this Adams fellow? How dare Marvel replace Roth's clean lines, classic panel layouts and elegant portrayal of Jean Grey with these lanky, overdeveloped Muscle Beach rejects with too many teeth, crazy page design, and women with Big Hair and "Come Hither" lips?

Go figure. Me, I thought Neal's art — with equally superlative inks by Tom Palmer — to be the best thing I'd seen in comics since the Stan Lee/Jack Kirby "Galactus" saga (*FANTASTIC FOUR* #48-50), the story that hooked me on reading Marvel.

Five years later, I was Len Wein's associate editor (at the time he was Marvel's editor in chief) and once more sitting in on an *X-MEN* plotting session, as he and Dave Cockrum put together the debut issue of the newly revamped and expanded team. They were trying to find a way of getting rid of the story's villain, a sentient island named Krakoa. I offered a possible solution: Len liked it and used it. A while afterwards, after taking over as writer of Marvel's flagship titles — *SPIDER-*

MAN, *FANTASTIC FOUR*, *THOR* and *HULK* — Len offered me the book he loved and helped create but didn't have time to fit into his schedule — *X-MEN*.

I figured it would be a fun gig. I didn't know the half of it.

When Len and Dave, and then Dave and I, started, it was a midlist bimonthly title with a checkered history and minimal expectations. Seventeen years later, when I left the series, and Marvel, *X-MEN* had become the defining title — both commercially and creatively — of a generation of modern comics, progenitor of a line of titles that was the functional equivalent in terms of sales of one of the largest comic book publishers in the country. No small achievement.

But the best memories for me are the personal ones, not the statistical benchmarks. Comics is ultimately a collaborative medium, a synergy and synthesis of writer, artist, and editor, combining talents and abilities to bring about the published story. During my tenure on *X-MEN* it was my great privilege to work with, certainly for me, the best editor in this business (and in any field that includes Archie Goodwin, that's saying quite a lot), Louise Simonson. Much of the craft I have today, I honed working with her.

Invariably at conventions, or in interviews, I'm asked who my favorite artist was to work with on *X-MEN*. The list of possibilities is as spectacular as it is long and varied, ranging pretty much across the full spectrum of the best comics had to offer. But when it comes right down to it, the answer is two names: Dave Cockrum and John Byrne. Go past them and there's really no contest and, again on a purely personal level, no comparison. This has nothing to do with who's the more accomplished technician or more inspired creator; it's just that these were the right guys in the right place at the right time to create magic.

What makes those moments so special is that they were the beginning. Beyond the core characters — three of whom were written out of the series almost immediately — and some villains, and the essential concept, everything else was new. We were not only

MUTANT GENETIK

stretching the limits of the book, we were doing the same with our craft and talent. We got tangibly, perceptibly better with every issue, both in the way we handled our own individual responsibilities and the way we interacted to create the stories themselves.

We had precious few expectations (other than to *somehow* get the bloody thing out on schedule, which seems to have been a challenge from Day One), no pressures, no restrictions, and as a consequence the creative freedom to push the book and characters in whatever direction we felt was right; and as a consequence, more often than not, crafted a whole far greater than the sum of its parts. In doing so, we laid the foundation for everything that's come after, just as Stan and Jack laid the foundation for us and Jerry Siegel and Joe Shuster did for them. However good the book's been since then — and it has been *very* good — however good it may be in the future, that's a special joy which I think is unique to us, and something to be treasured.

Finally, it was my great pleasure to be involved in the lives of a veritable army of characters, so many that I sometimes think listing them would prove to be a fairly extensive article in and of itself. That's the hardest part of writing in a mainstream comics environment. As a writer, my responsibility is to breathe a semblance of life into these people, and make them as real as possible to the audience, so that those readers will care enough about them to come back issue after issue. So much so, in fact, that when Jean Grey died in *X-MEN* #137, we received more than a few letters from readers who related to the event as though it was the passing of a real person. Yet, they're not *my* characters. They're part of a book, which is part of a line, which is part of a company; the more successful a writer is, with story and character, the more quickly and completely the elements of that success pass out of his hands. Invariably, like it or not, the characters move on to other writers, other books; in fiction, as in life, there comes a point when it's right and proper to let them go.

I had a good run. When I left *X-MEN*, I had readers who had started when I started, and were now introducing the series to their teenage children. I was working with artists and editors who were in school when I began, who'd themselves gotten hooked — on this series and comics itself — by reading those early issues that Dave and John and I had done. Virtually nothing of Marvel when I began was the same when I finished. And there's no reason why it should have been. *X-MEN* was first and foremost a book about prejudice, of people trying to make a place for themselves in a world that actively hated them for no other reason than their existence — a theme sadly more pertinent today than it was two decades ago. But it was also a book about change, and growth — in a word, "evolution."

No reason why life shouldn't imitate art.

This book set a standard. It was the best there was at what it did, and so were the people who worked on it. That's a goal I hope those who follow will always try to achieve, if not excel. It's no less than the characters, and the readers, deserve.



© 1993 Clear Mountain. Photo © M. C. Valada.

Chris Claremont holds the distinction of being the writer with the longest run on the X-MEN titles (including UN-CANNY X-MEN, X-MEN, NEW MUTANTS, WOLVERINE, and issues of X-FACTOR, among others). As noted, his association with the mutants goes back even further, and includes many special projects too numerous to list here. He wrote UN-CANNY X-MEN #94-279, X-MEN #1-3, NEW MUTANTS #1-54, and UN-CANNY X-MEN ANNUAL #3-12, 14.

Following are the status and whereabouts of the major players in the X-Men universe, circa July, 1993:

Acolytes — In hiding, dealing with the betrayal of Fabian Cortez and how simply they were deceived.

Ahab — Involved in the development of Project: Wide-Awake.

Alchemy — Continuing to study in England while being plagued by gold-greedy trolls.

Apocalypse — Waiting in the wings to further his agenda for power.

Arcade — A crazy assassin who is still murdering his victims via giant arcade games.

Archangel (X-Men Gold) — At last is beginning to accept himself and his new mechanical wings.

Askani — Last seen taking Cyclops's son, Nathan, to the future for protection from the Dark Riders.

Banshee — Sean Cassidy, returning to the X-Men Mansion to forge a new life.

Beast (X-Men Blue) — Hank McCoy, just turned 30 and fears he is not doing enough to help his fellow mutants.

Bella Donna Gambit's wife, recently killed in a clash with the Brood in New Orleans.

Cable (X-Force) — Has returned from the future, very much alive.

Caliban — Former Morlock, transformed into a Horseman of the Apocalypse, now with the Dark Riders.

Cannonball (X-Force) — Sam Guthrie continues to lead X-Force, even as Cable returns.

Captain Britain (Excalibur) — Brian Braddock, trapped in Phoenix's future.

Cerise (Excalibur) — Accused Shi'ar war criminal still on the run and hiding out with Excalibur.

Lila Cheney — Dimension hopping across space and having the time of her life.

Colossus — Losing faith in Xavier's dream, Peter Rasputin has switched to the ways of Magneto and the Acolytes.

Val Cooper — X-Factor liaison to the government, involved with Project: Wide-Awake.

Corsair (Starjammers) — Disillusioned with the Starjammers, Scott Summers' father has begun to doubt their intentions.

Fabian Cortez — Defected from the Acolytes, which he formerly led, to the Upstarts.

WHERE ARE

Bishop (X-Men Gold) — Becoming more accepted by his fellow X-Men, as information is unveiled concerning his family in the future.

Black Tom Cassidy — Banshee's brother, trying to get his hands on Tolliver's wealth.

Boomer (X-Force) — Tabitha Smith, caught in her own affections for both Cannonball and Rictor.

G.W. Bridge — Once a member of the Six Pack, G.W. continues to hunt Cable and the X-Force.

Brood — "Sleeze-olds" still threatening all life in the universe—most recently, in New Orleans.

Brotherhood Of Evil Mutants — New incarnation interested only in personal gain. Present whereabouts unknown.

Graton Creed — The Upstart son of Sabretooth is in the midst of getting his revenge on his father.

Cyclops (X-Men Blue) — Scott Summers, one of the original X-Men, is leader of the Blue Strike Team.

Dark Riders — Servants of Stryfe on Apocalypse's former moon base.

Dazzler — Alison Blaire, romantically involved with Longshot in the land where he was once a slave — Mojo World.

Deadpool — Mercenary assassin currently involved in settling his dead employer's previous grievances.

Domino — One of Cable's Six Pack, still mysteriously doing Cable's bidding.

Jessica Drew — Once the heroine Spider-Woman, Jessica is now a detective in possession of the Black Blade in Madripoor.

Elsie Dee and Albert — Android girl and android Wolverine, currently lost in time.

Feral — Morlock refugee who now fights alongside, and with, X-Force.

Firestar — Angelica Jones, plans to marry Vance Astro, Marvel Boy, as soon as he gets out of The Vault. She continues to fight as a member of the New Warriors.

Lee Forrester — The former love interest of both Magneto and Cyclops is still managing a fishing boat.

Forge — After disappearing without a trace, Forge returns to the X-Men and the woman he loves, Storm.

Gamesmaster — Continues to manipulate people and situations for his own ends.

Gateway — Aborigine mutant continues to create interdimensional doorways via Australian outback.

General Coy — The uncle of the New Mutant Karma, remains one of the worst crimelords in Madripoor.

Gideon — Dealing with his embarrassed failure before the Highlords, he's in Europe, planning an assault on Cable and Cannonball.

Stevie Hunter — Kitty Pryde's dance instructor, now works as a physical therapist.

Ice Man (X-Men Gold) — Bobby Drake, one of the original X-Men, is experimenting with using his mutant ability in new ways.

Infectia — Since she mutated Hank McCoy into his current blue appearance, she has been in hiding.

Charlotte Jones — N.Y.P.D. detective, Archangel's girlfriend.

Jubilee (X-Men Blue) — Wolverine's problems become Jubilee's as his crisis gets out of hand.

Juggernaut — Cain Marko, Charles Xavier's half brother is making his move for Tolliver's wealth. He was recently involved in mercenary work for the Red Skull.

Karma — the ex-New Mutant is still in Madripoor searching for her twin brother and sister.

Kylun (Excalibur) — Raised as a warrior on an alien planet, Colin McKay is rediscovering the world and family he left when he was ten years old.

Lady Deathstrike — Lord Darkwind's daughter continues to hunt Wolverine to avenge her Father's death.

Steven Lang — Still comatose.

THEY NOW?

Goblin Queen — The twisted clone of Jean Grey, Madelyn Pryor, is dead.

Jean Grey (X-Men Gold) — Formerly **Marvel Girl** (of the original X-Men), Jean continues to develop her telepathy and telekinesis, and will experience new developments in her relationship with Scott Summers.

Guido (X-Factor) — Guido Carosella, once the bodyguard to rock & roller Lila Cheney, fights alongside X-Factor as Strong Guy.

Havok (X-Factor) — Alex Summers, Cyclop's brother, is breaking X-Factor away from its government agency status.

Cameron Hodge — Presumed dead from the X-tinction Agenda.

Lilandra — Xavier's love currently sits on the Shi'ar throne.

The Living Monolith — Last seen having become a living planet in outer space.

Lockheed (Excalibur) — Ally and mascot, Kitty's pet dragon continues to fight alongside her.

Longshot — Now living free in the land where Longshot was once a slave — Mojo World. (See "Dazzler")

Lindsay McCabe — The only person able to tolerate being around Jessica Drew's eerie Spider-Woman persona, also in Madripoor.

Moir Taggart — A gifted geneticist now working desperately to cure the Legacy Virus.

Magik — Ilyana Rasputin, Colossus's sister, died of the Legacy Virus.

Magma and Empath — Still living in Nova Roma but no longer under the illusion of primitive Rome.

Magus — Warlock's father has remained in hiding for years.

Magneto — Magnus has returned with a vengeance and an ultimatum for the X-Men.

Marauders — Agents of Mr. Sinister, these pawns were the catalysts of the mutant massacre and remain expendable at the whims of their master.

Mastermind — Apparently died of Legacy Virus.

Master Mold — Pulled into the interdimensional Siege Perilous.

Maverick — An ally from Wolverine's past, Maverick seeks to help Wolverine through his time of testing.

Meggan (Excalibur) — Has returned from the future without her fiancée, Captain Britain.

Mesmero — Is dying from the Legacy Virus.

Micromax (Excalibur) — Scott Wright continues to work alongside Excalibur as an operating officer of the covert F.I.6.

Mimic — Ex-X-Man Calvin Rankin is in seclusion.

Mr. Sinister — Remains an ongoing force of destruction in the life of Scott Summers, and recently returned to continue his evil manipulation.

Mojo — Recently defeated by Longshot and the X-Men.

Mojo II — Currently planning ways to get hold of the hottest commodity in the entertainment business — the X-Men.

The Morlocks — Died in stand-off that killed Colossus's brother, Mikhail.

Multiple Man (X-Force) — Jamie Maddrox was recently exposed to the Legacy Virus.

Mutant Liberation Front — Terrorist organization responsible for attacks on normal humans, led by Stryfe. Stryfe's hidden agenda may not have gone well with them.

Mystique — Raven Darkmore is on the run from her past — a husband named Sabretooth.

Nightcrawler (Excalibur) — Leader of the British Mutant group Excalibur. Kurt Wagner recently aided the X-Men in the rescue of Moira MacTaggart.

Nimrod — Government Project undergoing production in present timeline, pivotal to "Days of Future Past."

Omega Red — The Russian super soldier waits for a time to attack Wolverine.

Opal — Iceman's girlfriend, granddaughter of Lord Tatsu of the powerful Tatsu. She and Iceman continue their relationship in spite of warnings from both their families.

Phoenix — Returned to the present from her future time line.

Polaris (X-Factor) — Lorna Dane, now considered the government's defense against Magneto.

Psylocke (X-Men Blue) — Facing an identity crisis as she tries to reconcile being an English telepath, Betsy Braddock, and an Asian martial Arts expert.

Quicksilver (X-Factor) — The son of Magneto, Pietro Maximov, was recently tempted to join the Acolytes, only to prove his strength and return to X-Factor.

Random — Works as a government agent, most recently was hired to try to kill Lorna Dane in a test of power.

Mikhail Rasputin — Colossus's brother is presumed dead after a battle with the Morlocks.

Rictor (X-Force) — Still mistrusts the now returned Cable, and has feelings for Boomer.

Rogue (X-Men Blue) — Struggling with Gambit's amorous advances.

Rusty — Former member of X-Factor, now a brainwashed member of the Mutant Liberation Force. (See: Skids)

Sat-Yr-9 — Escaped Excalibur after revealing that she killed Captain Britain's former love, Courtney Ross.

Scarlet Witch — The Daughter of Magneto, Wanda Maximov, now fights injustice as a member of the Avengers West Coast team.

Amanda Sefton — Kurt Wagner's girl friend of a few years ago is nowhere to be found.

Sentinels — Built to eliminate all mutants, the future has foretold their return.

Shadowcat (*Excalibur*) — Katherine Pryde continues with *Excalibur* despite her distracting infatuation with Alistair Stuart.

Shadow King — Destroyed in the epic battle of Muir Island.

Shatterstar (*X-Force*) — Seems totally oblivious to Siryn's flirting.

Silver Samurai — Currently involved in defending the honor of clan Yashida in Japan.

Siryn (*X-Force*) — Dealing with a drinking problem, Siryn is caught up in her own affections for both Warpath and Shatterstar.

The Six Pack — Mercenary team is almost identical to that of fifteen years ago, with the exception of Cable. Still taking any job as long as the payment's on time.

Skids — Ex-New Mutant, now a brainwashed member of the Mutant Liberation Force.

Soul Skinner — Recently killed in Russia.

Candy Southern — Died at the hands of Cameron Hodge and The Right.

Alistair Stewart — Continuing to serve with British Weird Happenings Organization (WHO) in spite of his sister's death.

Storm (*X-Men Gold*) — Upon Forge's return, Ororo's leadership of the Gold Strike Team will be challenged.

Stryfe — Identical in appearance to Cable and having recently attempted to assassinate Professor X, Stryfe presumably died on the surface of the moon.

Sunfire — Shiro Yashida, having recently fought alongside the Gold Team on the Island of Hokkaido, continues to reside in Japan.

Sunspot — Robert Da Costa has joined Colossus in a defection to Magneto's side.

The Technet — A Band of intergalactic, interdimensional bounty hunters stranded on earth.

Thunderbird — The first of the "New X-Men" to fall. John Proudstar's death serves as an inspiration to his younger brother, James.

Tolliver — A major drug trafficker now presumed dead. His estate is in the hands of the wolves who

want his wealth. (See: "Black Tom Cassidy," "Juggernaut")

Tyger Tyger — Wolverine's ally/lover is a noble criminal in Madripoor.

Upstarts — A group of young mutants who continue to wreak havoc on the X-Men and the Hellfire Club. Their competition of murder continues.

The Vanisher — Disappeared.

Warpeth (*X-Force*) — James Proudstar, younger brother of Thunderbird, has turned his affections toward Siryn.

White Queen — Dead, yet a part of her may live on in the subconscious of Jean Grey.

Widgit (*Excalibur*) — Revealed as a hybrid of the future Kate Pryde and a sentinel.

Wolfsbane (*X-Factor*) — Rahne Sinclair no longer turns human. If she did she would find herself a slave to Alex Summers, to whom she was bonded as a mutate in Genosha.

Wolverine (*X-Men Blue*) — Logan is in the midst of facing his greatest crisis.

Professor Charles Xavier (*X-Men*) — In the midst of recent tragedies, Charles Xavier determines to take his dream to the next step, Generation X.

Mariko Yashida — Wolverine's bride-to-be died at the hands of Logan himself when she was poisoned and wished to die with honor.

[NOTE: Readers noting any missing entries should notify the monthly MARVEL AGE with the correct information.]

James Krueger — Longtime fan, recently became affiliated with Marvel Entertainment Group, Inc., promotions and publicity department as copy writer, and with MARVEL AGE as contributing writer.

PRO FILES

INKERS AND COLORISTS

—Lisa Patrick

Inking provides a greater sense of depth and mood to the pencil artwork of any given comic book, so the inker is essential to the quality and evocative sense of the creative process. As with the colorist, the inker is an artist in his or her own right, and their work must mesh with the contributions of the other members of the collaboration.

Dan Green

Dan Green's work on the X-Men speaks for itself, and he has been a major contributor to the X-MEN for almost two decades. His career began at the School of Visual Arts, and he produced his own comic strips for a brief period. From there he went on to ink a few one-shot stories at DC Comics before landing CAPTAIN MARVEL (with Jim Starlin) and a few issues of DEFENDERS.

Dan's career as penciler has also gained him notoriety — one of his most notable accomplishments being a beautifully painted DR. STRANGE graphic novel written by Mark DeMatteis.

His career with the X-MEN began almost by chance one day when he happened to be in the Marvel offices and then-Editor Louise Simonson mentioned there was an inking slot opening up. Since then, Dan has been a participant in some of the X-MEN's most memorable storylines. He inked John Romita, Jr. a decade ago on UNCANNY X-MEN and more recently collaborated with Marc Silvestri on WOLVERINE. This past year has seen a few more X-MEN milestones as Dan inked JR, Jr. again on recent issues of UNCANNY, including the mega-issues #300 and 304.

As to the secret to his long and successful career, Dan observed, "Inkers have to be good artists, it's not simply a technical job."

Richard Bennett

Although he isn't a household name yet, fans will surely come to recognize Richard Bennett's work in the coming year. Having inked WOLVERINE #70 & 71 and X-FORCE #24, penciled UNCANNY X-MEN #303, and been a major contributor to the X-MEN SURVIVAL GUIDE TO THE MANSION, Richard is an X-Men tour de force!

Originally from Uruguay, Bennett studied art with the intention of breaking into comics. Some of his early influences were Neal Adams, H.R. Geiger, William Gibson, and Japanese titles such as AKIRA. One of his first professional endeavors with American comics was doing backgrounds for Eduardo Barreto on New Teen Titans.

On the following pages the artistry of the inker and the colorist are seen in the various stages of development, beginning with Andy Kubert's pencils for page five of X-MEN #22, then Mark Pennington's inking for the same page, and finally the coded color guide prepared by Joe Rosas. From that point, the entire issue was sent to the separator, who combined art and colors to create film used by the printer to produce the final comic book.

Richard moved to New York in 1988 and got his first big break on Cyberrad for Continuity Comics. This attracted the attention of fellow artists, and eventually Editor Suzanne Gaffney — soon after he began work for Marvel. Richard also enjoys penciling. When he is inking he feels that he doesn't want to simply trace a

line, but bring his own style and originality to the work without obscuring the vision of the penciler.

Al Milgrom

Al Milgrom has long been a major contributor to numerous X-titles. A University of Michigan graduate, Al always wanted to be a cartoonist, came to New York shortly after graduation and moved in with high school friend, Jim Starlin.

He began his comics career doing backgrounds at DC Comics for Murphy Anderson, which he continued until his move to Marvel. His first Marvel job was inking Starlin on **CAPTAIN MARVEL**, but he really established himself as a penciler and inker on **MASTER OF KUNG FU**.



A few years later, in the late 70's, DC Comics offered him a full-time position as an editor. That lasted about a year, and Al was back at Marvel editing such titles as **AMAZING SPIDER-MAN**, **STAR WARS**, **SHOGUN WARRIORS**, **DEFENDERS**, and penciling **SPECTACULAR SPIDER-MAN** and **THE AVENGERS**.

He cites the **KITTY PRYDE/WOLVERINE** mini-series as one of his favorite projects. Since then, he is perhaps best known for his work on **X-FACTOR**. He came onto the book with issue #36 and has stayed with it ever since.

Dan Panosian

Most of today's X-MEN fans are probably familiar with the work of Dan Panosian, inker on **UNCANNY X-MEN** and **X-MEN UNLIMITED #1**. Incredibly enough, Dan has no formal art training, although he's been drawing all his life. He knew from a very early age that he wanted to be an artist at Marvel Comics and took every opportunity he could to practice his craft.

After inking a project or two for Eternity Comics, he received the opportunity to ink over Neal Adams' pencils, and credits Adams with spending a lot of time passing along tricks of the trade. His career at Marvel began with back-up stories for Editor Ralph Macchio, and then **QUASAR**. His path to the X-MEN roster began when he did two pages of finishes on **X-MEN #6** over Jim Lee. From there it's been a multitude of X-MEN books, including work with pencillers Brandon Peterson and Art Thibert. Dan will start some pencilling of his own this fall on a project with writer Mark Gruenwald.

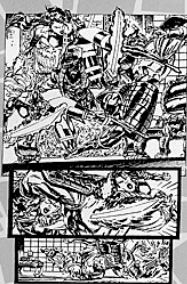
He emphasizes the need for an inker to be able to draw well, because an inker may be called upon to pump up the pencils and, if he's doing finishes, can incorporate a lot of his own vision into the page. Dan's other piece of advice to aspiring inkers is "Always compare yourself to the best — find out what makes [them] better than you."

The X-Men titles have always attracted some of the top artistic talents in the comic world, and among those luminaries are the

colorists who add the hues to each and every issue. Today, in the face of technology and capabilities that are growing at a terrific pace, more readers and industry insiders than ever before are recognizing the importance of top notch coloring, though it wasn't always so.

Glynis Oliver

When Glynis Oliver began coloring for Marvel in the early 70's — after receiving a degree in commercial art from the State University of New York at Farmingdale and serving a stint at DC Comics doing production work — most of the coloring was done in the office by staff colorists. She began her climb to the top of her profession by coloring covers and any other assignments thrown her way.



until Roy Thomas offered her a few back-up stories. That led to a regular gig on **THE AVENGERS**. Eventually Glynis started on the now famous Claremont-Cockrum-Byrne run on **THE UNCANNY X-MEN** and stayed with the series for more than a decade.

With the work she currently

does on **X-FACTOR**, **EXCALIBUR**, and **NAMOR**. Oliver has certainly continued to evolve as an artist to keep up with the ever-growing capabilities of four-color separation and readers' demands for exciting pages. Technology has expanded the sheer number of colors available to the comics colorist, so one of her greatest challenges has been to adjust to the wider color palette after years of being restricted to a precious few. But throughout her career, Oliver's premise "to create mood and enhance good storytelling," as she expressed it, has remained at a constant level of standard-setting excellence.

Joe Rosas

If there is an "X" look to coloring, Joe Rosas has definitely been a part of the team creating it and helping it to evolve. His eye-catching style has earned him a place as one of the industry's top colorists. A 1988 graduate of the Joe Kubert School of Cartooning and Graphic Art, Rosas worked as an art director and did hand-color separation before starting his comic career in Marvel's Bullpen. More than one staffer has tried their hand at coloring, but Joe proved to editors early on that he had a special gift.

His first big break was on a John Romita, Jr./Bob Wiacek issue of **IRON MAN**. That establishing experience led to a **NOMAD** mini-series, but it was **QUASAR** #32 that caught the eye of **X-MEN** Editor Bob Harras, who gave Joe a shot on **UNCANNY X-MEN** #272. The rest, as they say, is history.

Joe continues to produce trend-setting work on **X-MEN**, and issue #9 is something he is particularly proud of. He feels that working with good artists is always an inspiration to do great work.

Marie Javins

X-FORCE and **CABLE** colorist

Marie Javins started out as a Marvel intern after graduating from Antioch College in Ohio. She quickly moved up the ranks in Marvel's Epic division to become an editor. Working in editorial sparked an interest in coloring and she enlisted the help of fellow artist Steve Buccellato to help her learn color theory. One of her most memorable early assignments was a Walt Simonson **FANTASTIC FOUR** issue, which led to assignments on numerous issues of **SPIDER-MAN**, the **PUNISHER** and **SLEEPWALKER**.

Now a regular member of the X-titles' creative team, one of Marie's favorite works is **WOLVERINE** #65, and the sheer magnitude of **CABLE** #1 was an experience she will not soon forget. She, like many others, reiterates



the importance of feeling a connection to the artwork, but also stresses that those interested in coloring should be open to suggestion from more experienced artists.

Steve Buccellato

Steve Buccellato is another former Marvel intern-turned-col-

orist. Upon graduation from the High School for Art and Design in Manhattan in 1986, Steve joined Marvel as an intern, and quickly progressed to assistant and then associate editor in Marvel's Epic office. Steve credits his foundation in technique to Klaus Janson, and says one of his favorite coloring assignments was "Legends of the Dark Knight" illustrated by Klaus. His first regular Marvel title was **CAPTAIN AMERICA**, and Buccellato is now the regular colorist on **UNCANNY X-MEN** and **WOLVERINE**.

He says working with pencilers that have good color sense is always a pleasure, and credits that as the reason he enjoys the work he is currently doing with John Romita, Jr., on **UNCANNY X-MEN**. He also mentions Marc Silvestri and Mike Mignola as personal favorites. Steve will also get a chance to work both sides of the street as he pencils and colors some issues of **EXCALIBUR**.



*The excitement continues in September
with the . . .*

Avengers Anniversary Magazine

Featuring:

- The X-Men/Avengers Crossover, Part 2
- The Secrets of the Avengers Charter
- What the future holds for The Avengers
- ... and more!

Watch this fall for these magazine specials:

- Ghost Rider and the Midnight Sons
- The Punisher Anniversary Magazine

SACHS AND VIOLENS: TM & © 1993 Peter David and George Perez.

And coming up next month in MARVEL AGE #129:

- Covers by Adam Hughes and George Perez
- Peter David on *Sachs and Violens*.
- Biker Mice from Mars

...and PART ONE of a special X-Men/Avengers
commemorative poster by Liam Sharp and Mark Farmer!





A special anniversary celebration featuring:

- **Writer and artist profiles**
- **X-Men® cartoon: second season**
- **Mutant sketchbook**
- **The X-Men®/Avengers® crossover**
- **X-Men 2099™**

... and much more!

GIRL

Scanned for
www.comic-central.cc

